

THE ARCHITECTURAL REVIEW

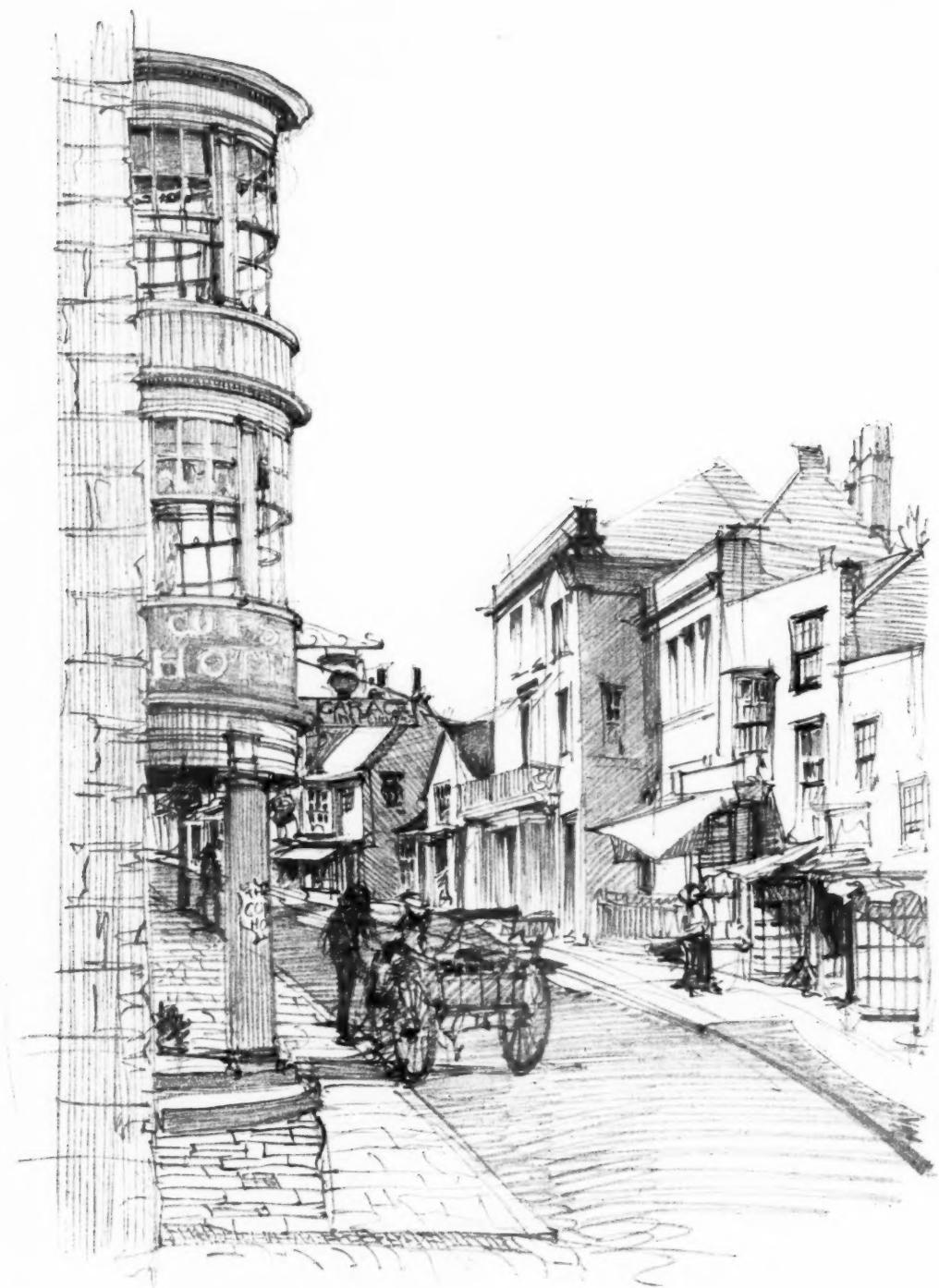
With which is incorporated "Details". . .

DECEMBER 1910.

VOLUME XXVIII. No. 169. . . .



DESIGN FOR WROUGHT-IRON HAND-GATE INTO PARK
WRATTEN AND GODFREY, ARCHITECTS



LYME REGIS
DRAWN BY HAROLD FALKNER

SOME DRAWINGS OF LYME REGIS

BY HAROLD FALKNER



Old theme, "That fine draughtsmanship conduces to fine architecture," has recently been resuscitated, and there has been marshalled forth a host of opinions in support of both aspects of the question. It is an interesting theme, and one which never reaches finality, thereby, in a beneficent way, enjoying a perpetual life. It has been argued times without number in the past, just as art problems have exhausted themselves periodically ever since artists became self-conscious; but still we have it with us. This time it is Mr. Gerald C. Horsley who has worked the magic spell that has once more brought the subject to the front, and the result has been so enlivening as to be worth a second notice. Mr. Horsley affirms that draughtsmanship is a necessity of our time, and in the best interests of our art it should be as good as we can make it. Skill in drawing, once it is really attained, becomes a living mental force to the artist, an addition to his mental equipment, so that a man who is a fine draughtsman will regard all objects within his view with a higher and a more just appreciation of their qualities than a man who is an indifferent draughtsman. "The importance of any added mental force to the architect must be great when we remember that the processes of designing are mental, that the architect creates his design out of his knowledge and imaginings. He sees his work spread out before him in his mind, each part thought out and mentally corrected before ever it is laid out in material form on paper. If, in following out the latter process, he draws out the design crudely, clumsily, hardly, and unsympathetically, the spirit will have fled from the thought; the bones and body of the scheme may certainly be there, but the soul will not, and to the spectator the project will be unattractive. If, on the other hand, the architect has fulfilled his chief function of being a man of ideas, and has incorporated into his scheme just that touch of genius which may make him worthy of the title of architect, then if in drawing out his scheme the hand follows the brain in the transmission of the design to

paper, and if the two work in sympathy, each touch of the pencil expressing as it were the very thought of the brain, then will the spectator rightly understand the end and aim of the artist. Excellence in drawing, therefore, has an educative influence upon us, which, in our desire to train ourselves as capable artists, we cannot afford to neglect. History and past experience show that the best architects have generally been admirable and first-rate draughtsmen."

There we have the essence of the argument in favour of the fostering of good draughtsmanship. Many will support that view, and just as many will hold opinions which qualify even if they do not directly oppose it. Among the latter may be cited Mr. Halsey Ricardo. As he says, all are agreed that an architect has got to express himself, and mainly by drawings, and therefore he must know how to draw, and how to draw with facility. The divergence comes when we attempt to define how far such education in drawing should be carried. "To draw with facility means a long apprenticeship in a severe school of accurate notation which enables you to use your pencil and your pen as the final tentacle of your brain, with the swiftness of thought. The pencil is but



THE BUDDLE

LYME REGIS



HOUSES ON THE PARADE

the extension of your fingers, which are but the prolongation of your arm, which is the channel through which the nerve movement courses from the brain, and the action of the pencil should be as automatic, in a sense, as the bat in the hand of the cricketer, or the gun in the hand of the sportsman. Because it's the placing of the cricket ball, or the mortal wounding of the animal, that is the real end. With the architect the building is the end, and his drawing is but one of the many tools requisite to achieve that end. . . . The joiner's plane, in a humble way, is a work of art; its shape is due to much practice, to much trial, to much affectionate handling, and the outcome is a beautiful tool. But its function is not to look well on the shelf, or graceful upon the plank; the accurately smooth board is its justification, and the easier and the swifter it does its work the more its praise, and the more its value to the joiner. Sketches, besides giving facility of hand and teaching one what to represent as vital, and what to omit as merely accessory, are an unrivalled means of imprinting on one's *mémoire* such architectural composition as may have interested us: no photograph has the same power, nor the same personal selection; but I am inclined to advocate that soon after the sketch has been made it should be de-

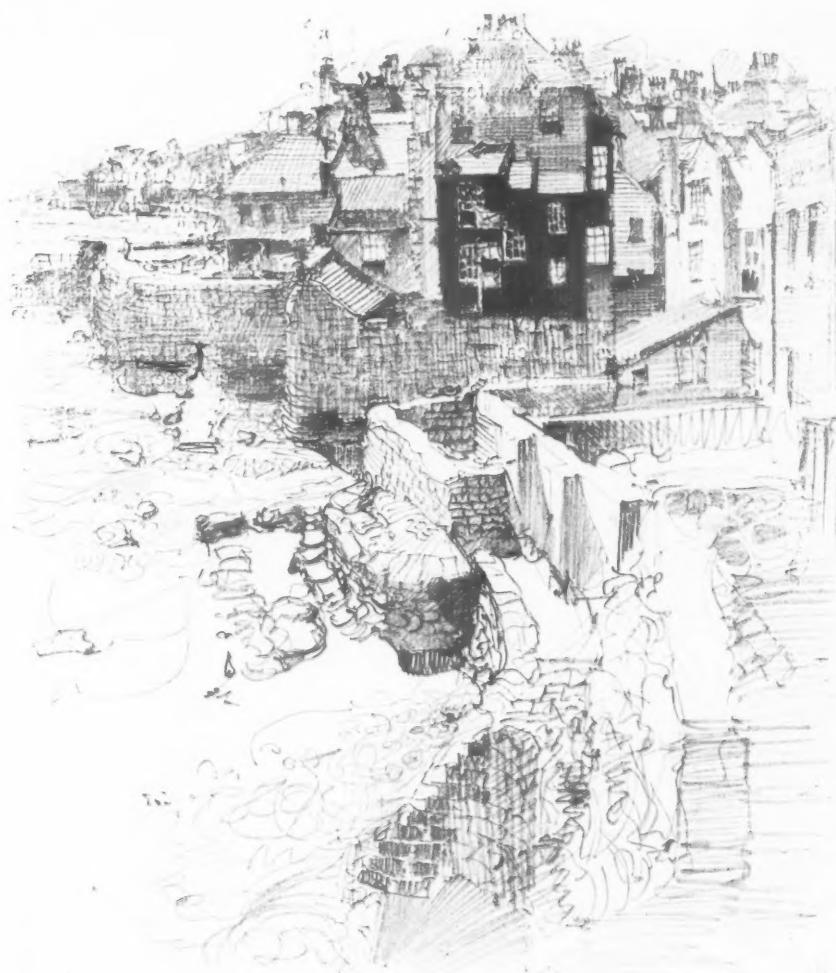
stroyed; its work is done; if it hasn't made the lasting impression that was expected, the reasons for its failure are sufficiently adequate. . . . Mr. Horsley affirms 'that history and past experience show that the best architects have generally



MOUTH OF THE BUDDLE

been admirable and first-rate draughtsmen.' Well, statistics on this head are idle. We must consult our own experience, and our own retrospect of history. In England the architect is not discernible as such until the days of Inigo Jones, and there are no scraps of his handiwork to enable us to form an opinion as to his draughtsmanship. Such architectural studies as can be examined of Leonardo da Vinci, Michelangelo, and Sir Chris-

abacus of the cap, that was to be floridly composite when carved. Coming to my own time, I may say that the two masters to whom I was successively apprenticed were neither of them 'fine draughtsmen' in the usual sense of the word, though they had draughtsmanship enough to make their intentions perfectly intelligible; and the most individual and romantic architect of our time—Mr. Butterfield—was, to judge by



topher Wren might have been drawn by anybody. The two former were, of course, unrivalled in their powers of draughtsmanship, but they didn't spend it conspicuously on their architectural drawings; it is noticeable, in Michelangelo's and Raphael's case, what a lot of shorthand (so to speak) they used; they couldn't spare the time to indicate more than the three divisions of the entablature, for example, or the mere bell and

his notebooks, no great hand as a draughtsman, and worked, so far as his working drawings were concerned, through other men's fingers."

Thus, once again it will be seen that the question can never be settled definitely, and if we look to the past we shall get no nearer to a final solution. In modern times, however, the contention that fine draughtsmanship conduces to fine architecture has plenty of proof to support it. It

LYME REGIS

certainly is the fact that almost all our modern architects who have made a great name and a great success have been early known as fine draughtsmen. The early drawings by the architect of the Houses of Parliament are among the most beautiful work of the kind ever seen, and one of his first engagements was to make drawings of Egyptian remains, as the artist accompanying a touring party. Street was a fine draughtsman; so, too, was Waterhouse; while Nesfield and Mr. Norman Shaw first came into notice by their published drawings.

The result of modern experience seems to show that it is the men who are the finest draughtsmen who subsequently take the prizes of the "profession or art" of architecture. It may be argued that *post hoc* is not *propter hoc*, but at all events facts indicate that there is some intimate connection between success in drawing and success in architecture.

Now these remarks may very well be considered in conjunction with the pencil drawings of Lyme Regis by Mr. Harold Falkner here reproduced. An artist's sketches are not things that call for detailed description. They are a law unto themselves, and they declare themselves without explanation. These, therefore, of Lyme Regis, with its picturesque corners and streets, may be left

for the reader's own study. It is obvious that they are very clever examples of pencil draughtsmanship, and they exhibit at once the hand of an architect as well as of an artist. Hence we find recorded such fragments of eighteenth-century work as are shown in the sketches on pages 260 and 265: the whole being a delightful record of some of the most interesting features in this old town on the Dorset coast.

Lyme Regis has been called, appropriately, the gateway of Devon. It really has, or had, a gate—the water-gate—wonderfully picturesque, though shorn of its effectiveness since Monmouth crept in; for here he landed, and the rest is told by Macaulay. Until that time there was an enclosing wall, but James II destroyed all the defences after Sedgemoor.

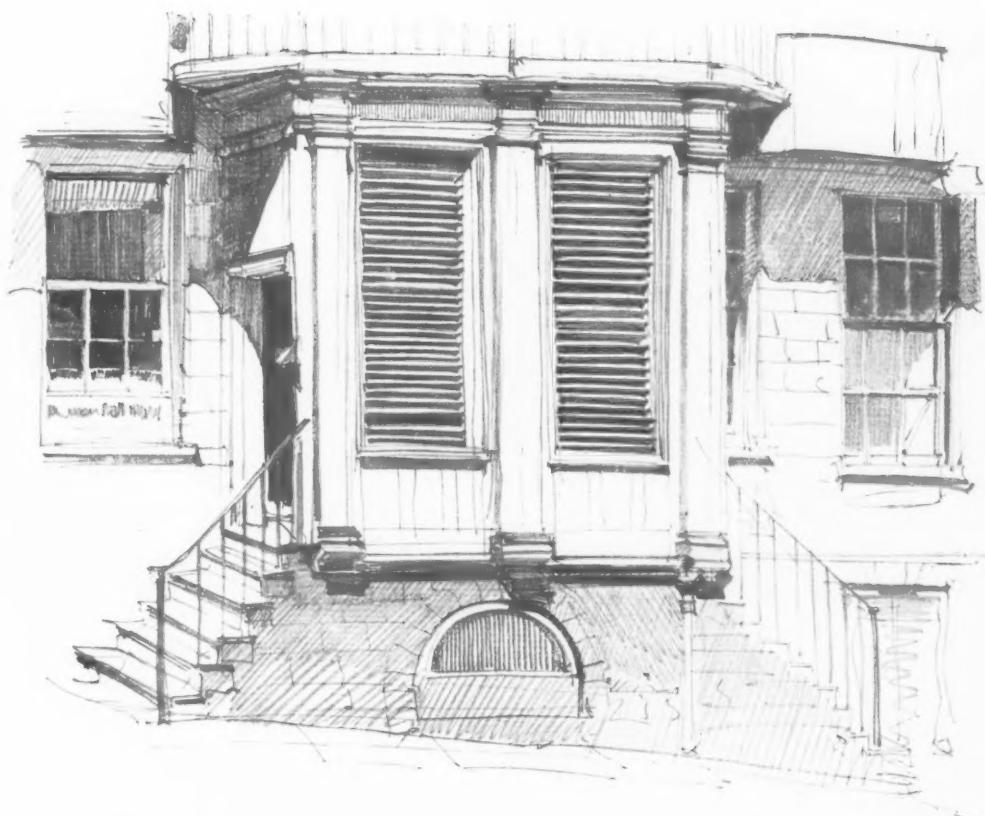
The town is situated in a valley between two long hills, which slope down until they become part of the shore. It is a delightful place to wander in, and round about are surroundings of equal charm. Naturally, since Macaulay wrote, a great many changes have taken place. The railway has arrived, the alleys have disappeared, and a terrace-walk has been built above the beach. But still Lyme Regis preserves much of its old-world character, the spirit of which is rendered very sympathetically in the accompanying sketches.



THATCHED HOUSES ON THE PARADE



LOOKING DOWN BROAD STREET

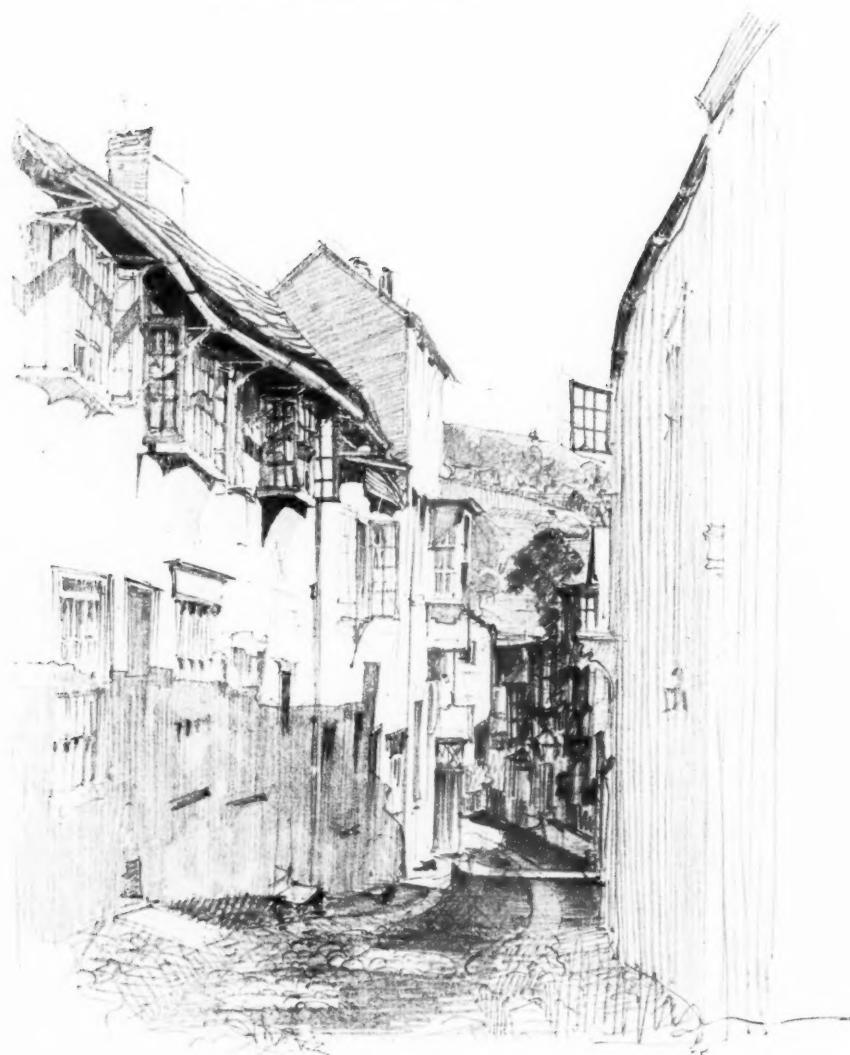


PORCH OF HOUSE OPPOSITE "THE CUPS"
DRAWN BY HAROLD FALKNER

LYME REGIS



AN OLD HOUSE IN THE TOWN



SHERBORNE LANE. DRAWN BY HAROLD FALKNER

HISTORICAL TOWN HOUSES

No. 5 BLOOMSBURY SQUARE



BEFORE entering on a detailed account of the house at No. 5 Bloomsbury Square it will be of interest to give the few meagre details that are known about the life of the architect. The chief authority, as I have already pointed out, is John

Thomas Smith, the author of "Nollekens and his Times,"¹ whose father was a friend of Ware's. I give the extract at length and for what it is worth. It opens a chapter called "Ware and his Companions at Old Slaughters."²

I never pass Whitehall without recollecting the following anecdote, related to me by my father nearly in these words:—

"A thin sickly little boy, a chimney-sweeper, was amusing himself one morning by drawing, with a piece of chalk, on the street front of Whitehall upon the basement stones of the building itself, carrying his delineations as high as his little arms could possibly reach; and this he was accomplishing by occasionally running into the middle of the street to look up at the noble edifice, and then returning to the base of the building to proceed with the elevation. It happened that his operations caught the eye of a gentleman of considerable taste and fortune, as he was riding by. He checked the carriage, and after a few minutes' observation called to the boy to come to him; who, upon being asked as to where he lived, immediately burst into tears, and begged of the gentleman not to tell his master, assuring him he would wipe it all off. 'Don't be alarmed,' answered the gentleman, at the same time throwing him a shilling, to convince him he intended him no harm. His benefactor then went instantly to his master, in Charles Court, in the Strand, who gave the boy an excellent character, at the same time declaring him to be of little use to him in consequence of his natural bodily weakness. He said that he was fully aware of his fondness for chalking, and showed his visitor what a state his walls were in, from the young artist having drawn the portico of St. Martin's Church in various places upon them. The gentleman purchased the remainder of the boy's time, gave him an excellent education, then sent him to Italy; and upon his return employed him, and introduced him to his friends, as an architect."

This narrative my father heard the architect himself relate, while he was sitting to Mr. Roubiliac for his bust.

However well authenticated this story may be, it is difficult to believe it. There are several myths peculiarly fascinating to artists, who adopt them eagerly enough for themselves and believe them readily in others; they confer distinction and achieve for their possessor

something the reverse of commonplace. How many painters have nearly fallen from a high scaffold in an ecstasy of contemplation! How many sculptors have made an end of their unfortunate lives on finding they had omitted something of vital moment from a statue—as spurs, or girth, or spectacles perhaps! The case parallel with Ware's, however, is that of Giotto. Although the passage is well known, it is worth giving in full:—

One day when Cimabue had occasion to go from Florence to Vespiagnano on private business, he came upon Giotto, who, while his flock was quietly grazing, was busily engaged in sketching a sheep from nature, using a pointed pebble as a pencil and drawing upon a flat and smooth stone. He had never learnt from any master save Nature, yet when Cimabue saw the drawing he stopped in amazement, and asked whether the lad would like to accompany him to his home, to which Giotto replied that he would willingly go with him if his father would give his consent. When Cimabue went to Bondone to ask his permission, he readily consented that the lad should go with him to Florence.³

If the Italian story has the advantage of the English one in priority and beauty of setting, it must acknowledge itself beaten in daring of incident. Many children may have attempted to draw sheep and other moving or motionless aspects of nature, but how many have been so sophisticated as to attempt to delineate a thing

³ Extract from the Life of Giotto, Sansoni Edn. of the *Vite* (Florence, 1906), vol. i, page 370.



ENTRANCE TO No. 5 BLOOMSBURY SQUARE

¹ London, 1828. 8vo.

² Ibid. vol. ii, page 206.

No. 5 BLOOMSBURY SQUARE

of such abstract beauty as the Orders of architecture?

The year of Ware's birth is unknown, but it obviously lies close to the end of the seventeenth or the beginning of the eighteenth century. But it is not until a quarter of the new century has run that his name emerges from obscurity. Not a lightning emergence, but just a slight lifting of the veil. Among the subscribers to Kent's "Designs of Inigo Jones" (1727), Ware's name ap-

into St. George's Hospital. In 1738 he was still holding the office of Secretary to the Board of Works. When Flitcroft was promoted Ware was appointed clerk of the works to His Majesty's palace.

As already pointed out, his most important work is Chesterfield House, which it is hoped to publish in this series. It was finished about 1749.

In 1751-2, and again in 1757-8, he was employed as draughtsman at a salary of £100 per



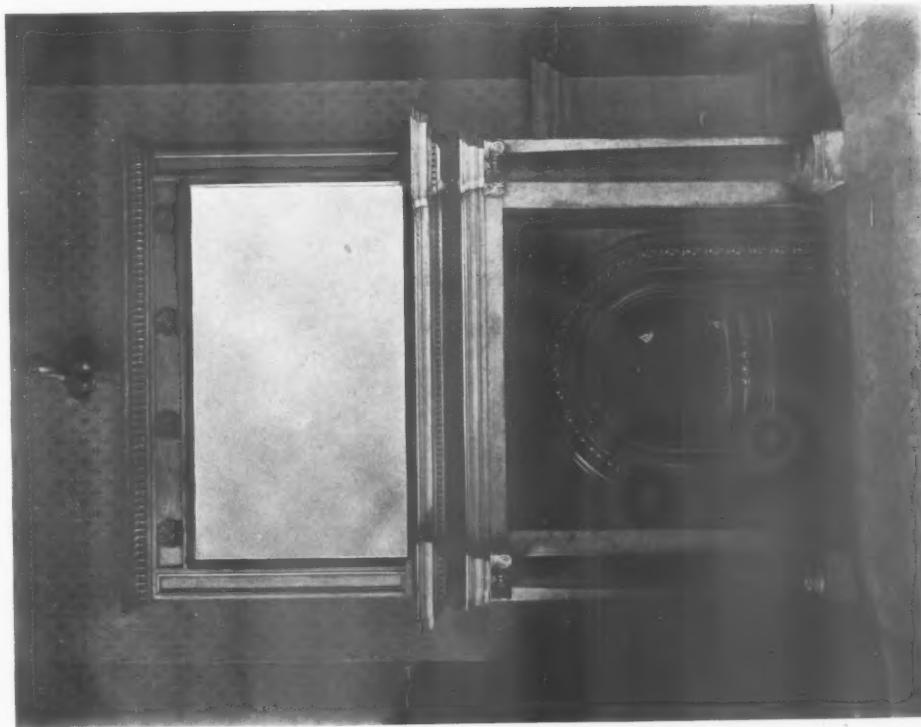
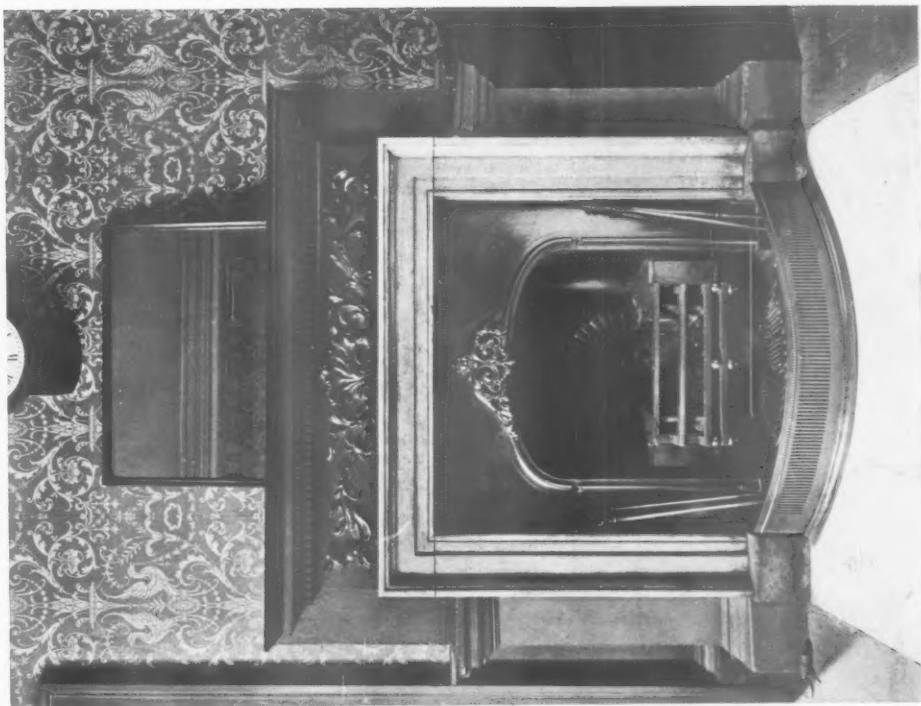
THE ENTRANCE HALL

pears, and bears witness at least to a certain attained *aisance*. By this time, too, probably his academic education was at an end; for the next year, 1728, he was appointed clerk of the works at the Tower of London, and a year later at Windsor Castle. In 1735 he was draughtsman and clerk itinerant to the Board of Works, and within the next twelve months was made secretary. He also took the place of Nicholas Hawksmoor as draughtsman to the Board at Windsor and Greenwich. Meanwhile Ware was doing independent work, and had in 1733 converted Lanesborough House

annum on the building of the Horse Guards from Kent's designs.

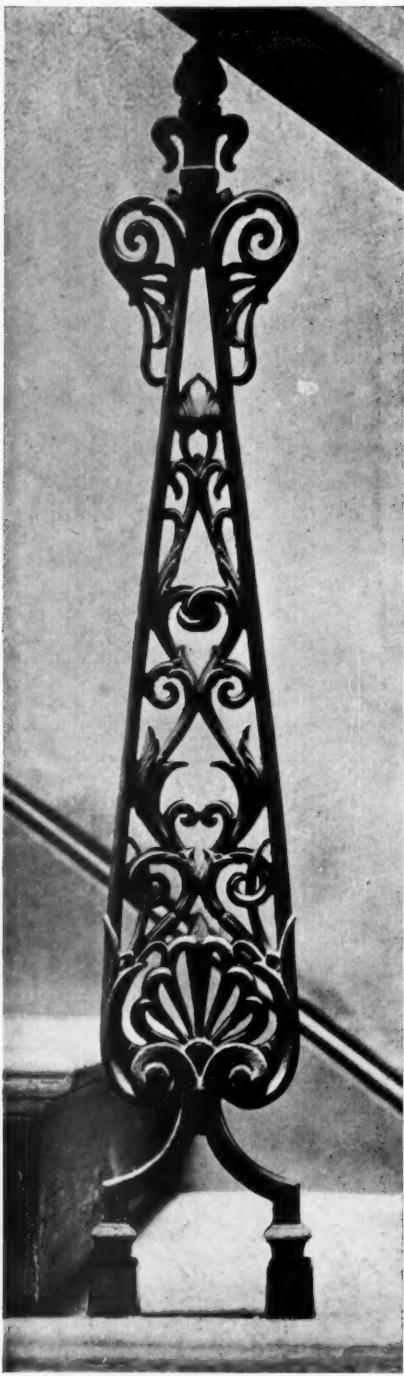
It will be seen from these successive appointments that Ware was a busy man and of some consideration. He acquired some property at Westbourne Green in 1742, and built himself a house there. Previous to living there he occupied a house at St. Martin's, a quarter frequented by artists, and was an habitué of "Old Slaughters," where Hogarth, Roubiliac, Richard Wilson, and other artists were in the habit of meeting. John Gwynn, an architect and a friend of Dr. Johnson,

No. 5 BLOOMSBURY SQUARE



CHIMNEYPEICES IN ROOMS ON FIRST FLOOR

No. 5 BLOOMSBURY SQUARE



CAST-IRON BALUSTER ON
UPPER FLIGHT OF STAIRS

belonged also to this circle. Gwynn was the architect who built Shrewsbury Bridge; and he held a long competition with Mylne⁴ for designing

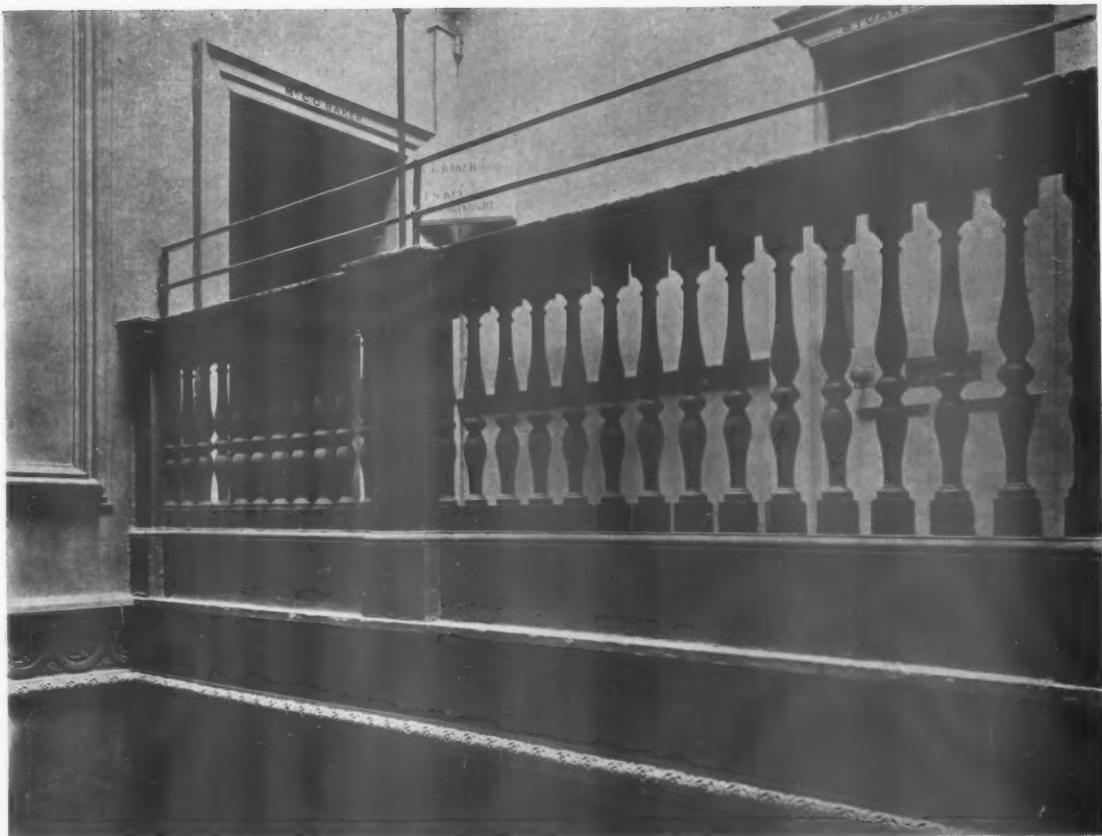
⁴ The Bridge Committee, from a variety of plans, gave preference to that of Mr. Robert Mylne, a Scotch architect, who had just returned from Rome, where he had been pursuing his professional studies. "Illustrations of the Public Buildings of London," etc., by J. Britton, F.S.A., etc., and A. Pugin, vol. ii, 1828, page 316.

and building Blackfriars Bridge.⁵ Ware also submitted two designs for this bridge. The competition took place about 1755. In 1764 Ware was living in Hampstead in a property of which he had "bought the copyhold messuage, with out-houses, gardens, etc., of Robert Slaughter and Jane his wife," and it was in this house that Ware's will was written. Some particulars of his family may be gleaned from it, as that he was married twice—to Elizabeth Richards, and later to Mary Bolton, whom he outlived, for he spent the last years of his life in Hampstead with two unmarried daughters, offspring of the second marriage. His only son, Walter James Ware, by his

⁵ "Nollekens and his Times: Ware and his Companions at Old Slaughters."



WROUGHT-IRON BALUSTERS ON
LOWER FLIGHT OF STAIRS



CONNECTING BRIDGE AT SECOND-FLOOR LEVEL

first wife, who is "otherwise amply provided for," is "left £150 on condition that he should do all that might be necessary to assist his trustees in selling his real estate for the benefit of the daughters."⁶

Besides the performance of his duties in connection with his numerous public appointments and his private practice, Ware was able to make a considerable contribution to the literature of his subject. The most important is of course the folio volume published in 1756, and entitled "A Complete Body of Architecture Adorned with Plans and Elevations from Original Designs." It is addressed from His Majesty's Board of Works. Ware proposes that this work should "serve as a library on this subject (architecture) to the gentleman and builder." It is to be a *résumé* of all the books of architecture hitherto published, with the additional matter furnished from his own experience.

A second edition was published in 1767, the year after his death. "The Designs of Inigo Jones and Others," a small volume of fifty-three plates of chimneypieces, ceilings, the staircase

from Ashburnham House, etc., was published in 1743. This also ran to a second edition. In 1760 he issued a large folio, in conjunction with William Kent, giving the plans, elevations, etc., of Houghton in Norfolk, designed by Thos. Ripley. These volumes make quite a good appearance for a man who, besides his numerous public appointments, was engaged in a fairly wide private practice. His master in the art was of course Inigo. His work is always marked by a leaning to the older traditions—to a certain manly expression that in architecture was almost dead.

A general view published last month (page 227) shows the relation of Nos. 5 and 6 Bloomsbury Square. A more detailed view, reproduced on page 267, shows the entrance of the former. This frontage, to Hart Street, has a great deal of character. The centre part is advanced a little, and contains the doorway with a window on each side to light the hall. A plain band of stone, at the springing of the arched doorway, is carried along on each side, and becomes the lintel of the windows, which are accentuated by very bold threefold keystones. A single stone marks the crown of the door arch. The brickwork above is quite simple, although the windows are diversified, and a plain pointed pediment, carried by the

⁶ "Bloomsbury Square: Isaac Ware and Isaac D'Israeli, residents." By W. L. Rutton, F.S.A. *The Home Counties Magazine*, July 1902.

No. 5 BLOOMSBURY SQUARE



MARBLE CHIMNEYPEICE IN ROOM ON FIRST FLOOR (ORIGINALLY THE DRAWING-ROOM)

main cornice, gives a little more importance to the projection.

In writing of No. 9 Clifford Street (see page 357, vol. xxvii), it was pointed out how the plain exterior belied the interior. It is the same here, for the little entrance hall of No. 5—it is a square of about 14 ft.—is in many ways an exquisite piece of English Renaissance architecture. Its very size seems to enhance its beauty. A fine screen formed by two Ionic pillars marks the square, and beyond, in the back portion, about eleven or twelve feet deep, is placed the stair. It is of stone, and ascends with intervals of two quarter landings round three sides, finishing against the entablature of the screen. The steps are moulded at the ends to a spandrel-like shape, and each one carries a fine piece of wrought-iron work by way of baluster, which supports the handrail. The smith, whoever he was, seems to have retained some of the inspiration of Tijou in the manipulation of the delicate iron foliage and rosettes.

Although the scroll is often used in eighteenth-century work for stair balusters, it is very rarely used with this exuberance of design.

As in the adjoining house, the original stair only reached to the first floor, which is marked round the well by a deep moulding ornamented with a bold Greek fret. Backstairs give access to the second floor, and a bridge with wooden balusters of a fine pattern joins the front and back of the house. This level is again accentuated by a wide running ornament—the Greek wave. And again at the level of the second-floor ceiling a heavy cornice marks the springing of a sweeping cove which carries the skylight. The wall spaces are subdivided by heavily moulded panels—the whole tendency of the design being to reduce the apparent height of the well.

At some date, still in the eighteenth or early nineteenth century, the main stair was carried up to the second floor, and an excellent balustrade of cast iron introduced to carry the handrail. This is

Neo-Grec in character, beyond the knowledge of Adam to compose, and of extreme beauty in the casting. It would be interesting to discover who it was that arranged its delicate acanthus and honeysuckle to such a charming design.

It is not a far-fetched comparison to compare the halls of No. 5 Bloomsbury Square and No. 9 Clifford Street. True, the staircases themselves are quite dissimilar, but the same hand is evident in both works—in the fine Ionic pillars, in the idea of a screen, and of the finish of the last flights of both stairs against the beam carried by the columns; and, lastly, in the masculine details and ornaments—such as the Greek fret and wave.

The drawing-room, on the first floor, facing Bloomsbury Square, has a large white marble mantelpiece, even richer than the one at No. 6. It is curiously lavish in its carved decorations. The foliage at the sides of the frieze is as good as fine Roman work. It would almost seem as if this was the architect's idea, a Roman strength with dignity; but his time had inoculated him with more petty ideas, and the two manners are seen at war in this chimneypiece. Compare the centre block and the sides of the frieze and the carving on the pilasters with the vigorous rosettes set above them. They are scarcely reconcilable, yet the sense of incongruity is not at once apparent. The main lines, it may be, are sufficiently strong to bind the whole together. Two other fireplaces of less distinction are illustrated. The Palladian one with its delicate pillars is beautifully proportioned, and the admixture of green and white marble is extremely interesting. Little need be said of the other except to note the carving of the frieze. It is obviously taken from the French—another of the manifold influences which wrought on Ware. Some delicate florid plasterwork on the hall ceiling shows the same influence.

J. M. W. HALLEY.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

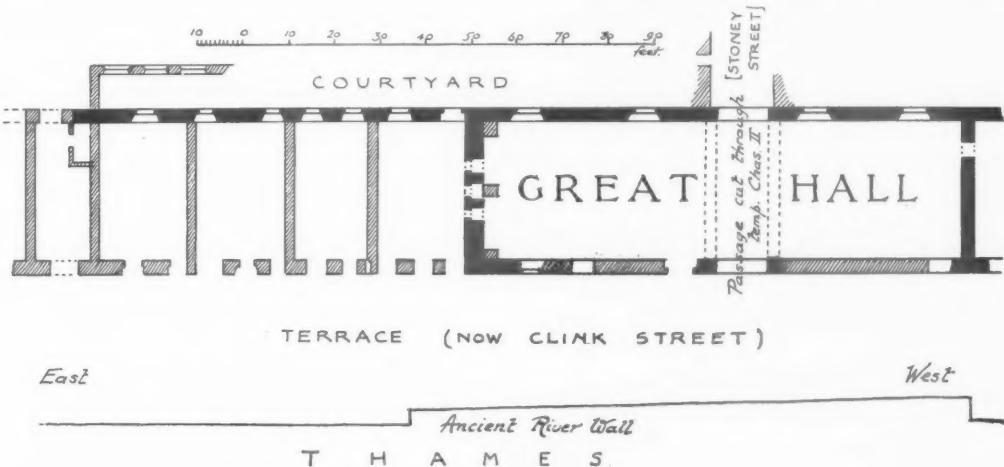
WINCHESTER HOUSE, SOUTHWARK



In the suggestion of Dr. Philip Norman I recently visited the site of the ancient palace of the Bishops of Winchester, in Southwark, and had there the good fortune to re-discover some important remains of the original buildings, which were of such interest that I am taking this the earliest opportunity of writing a short description of them.

The London town houses of the mediaeval prelates form a class of buildings of no small interest, and it cannot be too much regretted that so few remains have survived. This is all the more surprising in that these houses (called indifferently "Places" or "Inns") were not only exceedingly numerous, but nearly all of them were situated outside the limits of the area devastated by the Great Fire.

Some idea may be obtained of their general planning and arrangement from the picturesque pile of buildings at Lambeth, which is the only bishop's palace still remaining in London in a state that in any way approaches completeness. Indeed, with the exception of the Bishop of Ely's Chapel in Holborn, and the building with which we are immediately concerned, it is the only one, amongst the score or so of bishops' palaces, and the far more numerous Inns belonging to the heads of religious houses, of which there are any remains whatever. It is true that in the circle of the outer suburbs we still have the old house at Fulham, the



PLAN OF WINCHESTER HOUSE, SOUTHWARK. AFTER J. CARTER
(*"Gentleman's Magazine," December 1814*)

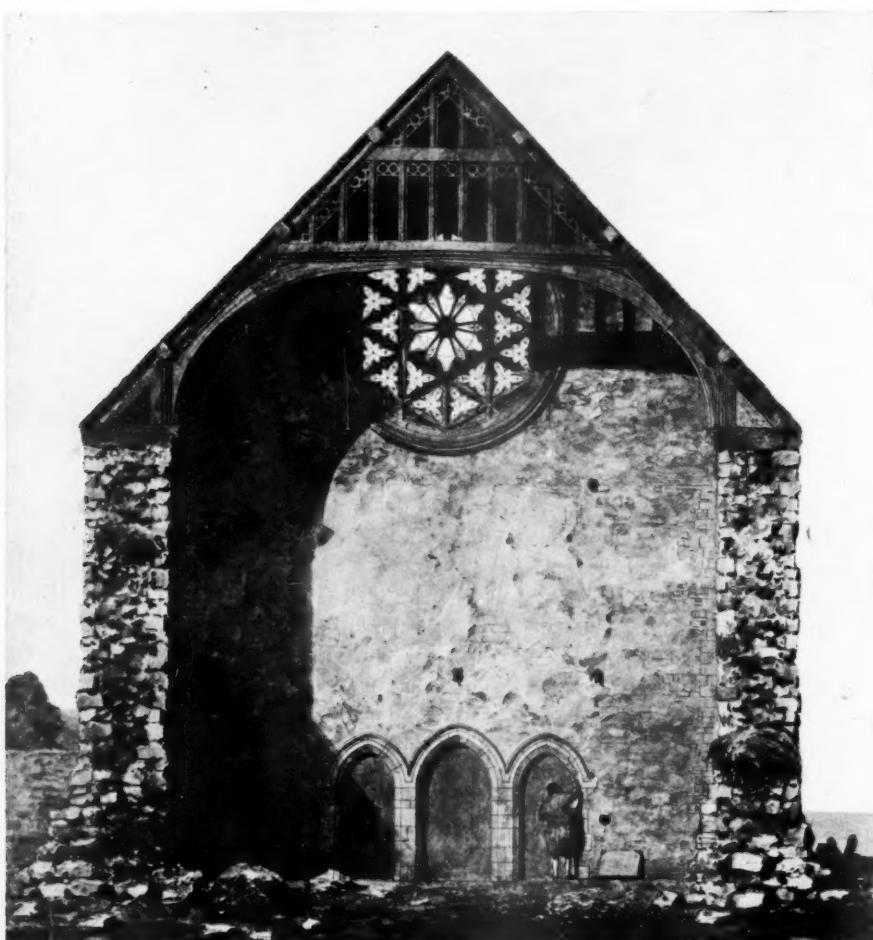
WINCHESTER HOUSE, SOUTHWARK

charming hall and buildings at Croydon, and the ancient tower of Canonbury; but these partook more of the nature of country residences, and come under rather a different category.

The town houses were largely grouped together in two distinct quarters, the Strand being the more favourite locality, while the borough of Southwark included some half a dozen, all in the immediate neighbourhood of the southern end of London Bridge. The priors of the great Cluniac

a park of some seventy acres apparently extending as far south as Bethlehem Hospital.

The house was originally built by Bishop William Giffard; on land purchased in 1107 from the priory of Bermondsey. For more than five centuries from that date a close connection existed between the See of Winchester and Southwark, which has left its mark most noticeably upon the structure of the new cathedral and ancient priory church of St. Mary Overie. The palace was



WINCHESTER HOUSE, SOUTHWARK: SECTION THROUGH HALL, LOOKING EAST

(Published by Gwilt, 1815)

house of Lewes had an important Inn just to the south of St. Olave's Church, of which considerable remains (of Norman date) were brought to light in the early part of the last century.

The Bishop of Winchester's palace was, however, the most imposing of the Southwark "Inns." It stood within what is known as "Clink Liberty," just to the west of St. Saviour's Church, and consisted of at least two courtyards, well shown in Hollar's view, a great hall fronting the river, and

tenanted in turn by the succession of distinguished prelates who have occupied St. Swithun's See. Simon de Montfort, the hero of the Barons' wars, lived here for a time, and in 1424 the great hall was the scene of the wedding feast of James I of Scotland and Johanna Beaufort, niece to the Cardinal. William of Wykeham, and Waynflete of academic fame, and Gardiner of more sinister reputation, are also connected with this house, which remained in the hands of their suc-

WINCHESTER HOUSE, SOUTHWARK

cessors until the Great Rebellion. It was then sold for £4,380 8s. 3d., but reverted to the bishops at the Restoration. Three or four years later, however, they removed to Chelsea, and the old buildings were let out in tenements, a passage-way being cut through the centre of the great hall.

This passage still remains at the northern end of Stoney Street, just before its junction with Clink Street, and above its southern arch may be seen a portion of the stone walling of the ancient building.

The great hall was as yet almost untouched in the year 1814, when it was burnt out. This called some attention to the building, and within the next few years several engravings of the ruins were published by Wilkinson, Gwilt, and others. Since that time the remaining walls have been incorporated in modern buildings, and have been entirely lost sight of.

Nothing could be more unpromising than the present appearance of the site. Huge bonded warehouses, six or eight stories high, give no indication of the presence of their smaller but more lovely predecessor; yet it is a fact that the southern side and the eastern wall and gable of the ancient hall are still largely intact.

Built of Kentish rag with Reigate dressings, the great hall was 108 ft. long by 27 ft. wide. The floor was apparently of wood raised over a low substructure. Five great two-light windows, with geometric tracery, admitted the light on either side; while above the screens at the eastern end was the large rose window filled with Decorated tracery, shown in our illustration.

The timber roof was open to the apex of the gable. Curved ribs springing from beams placed transversely in the walls supported the tie-beam, and the whole truss above was filled in with tracery.

This roof was of course destroyed in the fire of 1814, but the great rose window still remains in the gable. It is now bricked up, but the fine fourteenth-century moulded jamb and the remains of an external hood are still visible, and it is by no means improbable that the tracery also is intact within the brick filling. Below it are the three doorways leading to the kitchen and offices. They have depressed heads, the two-centred arches shown in Gwilt's drawing being incorrect.

The wall of the hall has unfortunately lost all its original windows, owing to the cutting of a series of communication openings through it.



FORMAL GARDEN AT SHOTTESSBROOKE PARK, NEAR MAIDENHEAD
DUNN AND WATSON, ARCHITECTS

A MODERN GARDEN



DETAIL OF LEAD FOUNTAIN
IN CENTRE OF GARDEN, SHOTTESSBROOKE PARK

Some at least of these windows had been blocked in Tudor times, and three-light square-headed openings inserted between the original jambs. One of these was pulled down in 1881, and was illustrated in the *Builder* (May 24th, 1884). The wall itself is of massive construction, some 4 ft. 6 in. thick, and is continued in an easterly direction beyond the limits of the hall. In this portion is a fine window-opening with late fourteenth-century mouldings, in excellent condition, and below it, a little to the east, is a doorway of rather later date.

The most remarkable feature of the remains is the extraordinary way in which they have been

preserved. Practically all of the structure left standing after the fire of 1814 is still in existence, and the ancient hall of the Bishops of Winchester, though in an unlovely setting, is probably far more secure from destruction than if, like Crosby Hall, it stood complete and unimpaired.

ALFRED W. CLAPHAM.

MODERN GARDEN DESIGN

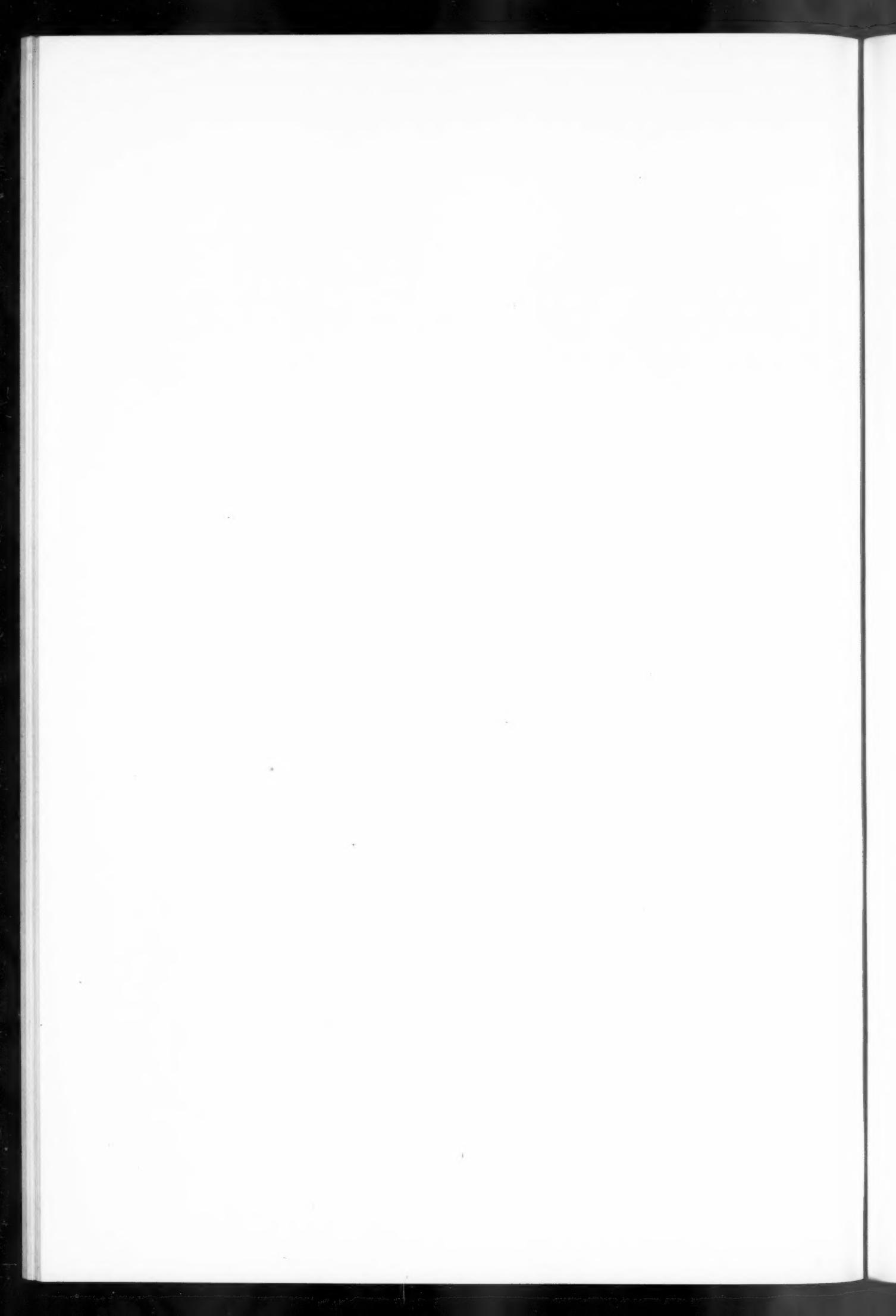
THE "renaissance" of the old and beautiful methods of garden design which succeeded the fashions inaugurated by "Capability Brown" has now become an accomplished fact, and has won the general favour of cultivated public taste. The vogue of the miniature park has almost gone, and the architect is resuming his natural position as the judge of the setting which befits his buildings, and the controller of the best lines for the larger problems of pleasure gardens. Among the pioneers of the new movement there was no one who lent more enthusiasm to the revival of formal gardening than George Devey, whose work at Penshurst for Lord de l'Isle provoked the greatest interest in the middle of the last century. Mr. Devey blended the charming detail of the Queen Anne garden-architecture with the felicitous planning of the Elizabethan period—a union which has been sanctioned and confirmed by all modern designers, and is further beautified to-day by the use of the flagstone path and the walling of Dutch brick. The demand for materials having a texture which will harmonise more closely with their natural surroundings has placed the architect in a better position to-day than his predecessor of fifty years ago. But without this aid, Mr. Devey and his partner, Mr. James Williams, contrived to produce many notable gardens throughout the country, such as those at Killarney House, Killarney; Coombe Warren, Richmond; and St. Albans Court, near Dover, which were illustrated in *THE ARCHITECTURAL REVIEW* a year or two ago.

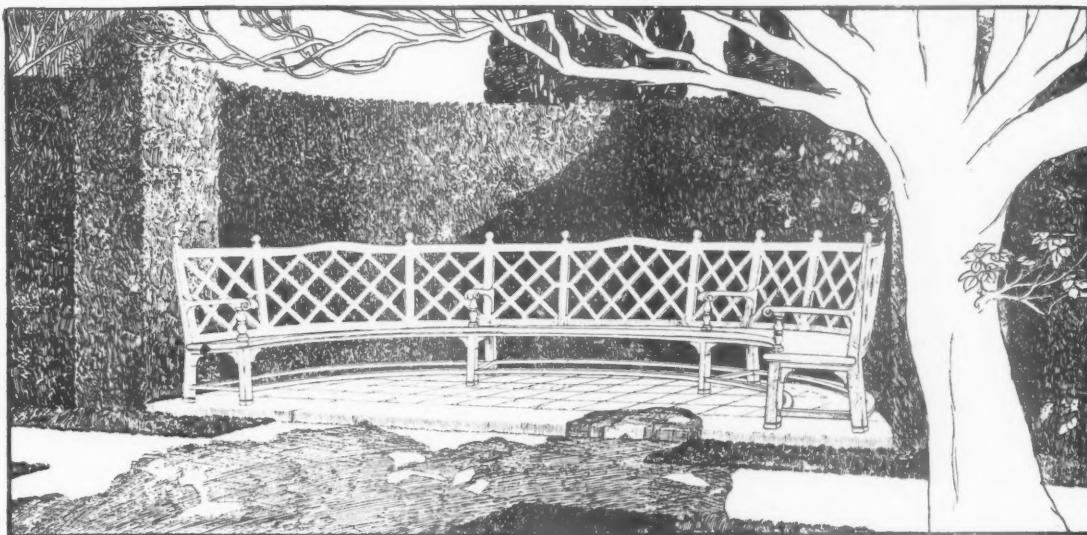
In the present issue are shown some photographs of executed work and some designs for garden gates, seats, etc.

The garden at Shottesbrooke Park, near Maidenhead, is enclosed by walls on two sides, and by cottages on the two other sides. The paths are paved with stone, and the two main paths, which have pergolas of brick piers, look one towards the beautiful old Shottesbrooke Church, and the other towards the house. The fountain which stands in the centre of the garden is in lead, and was executed by Mr. G. P. Bankart. The new cottage (shown in the view on the opposite page) was built by Messrs. Cooper, of



COTTAGE AND GARDEN AT SHOTTESBROOKE PARK, NEAR MAIDENHEAD
DUNN AND WATSON, ARCHITECTS





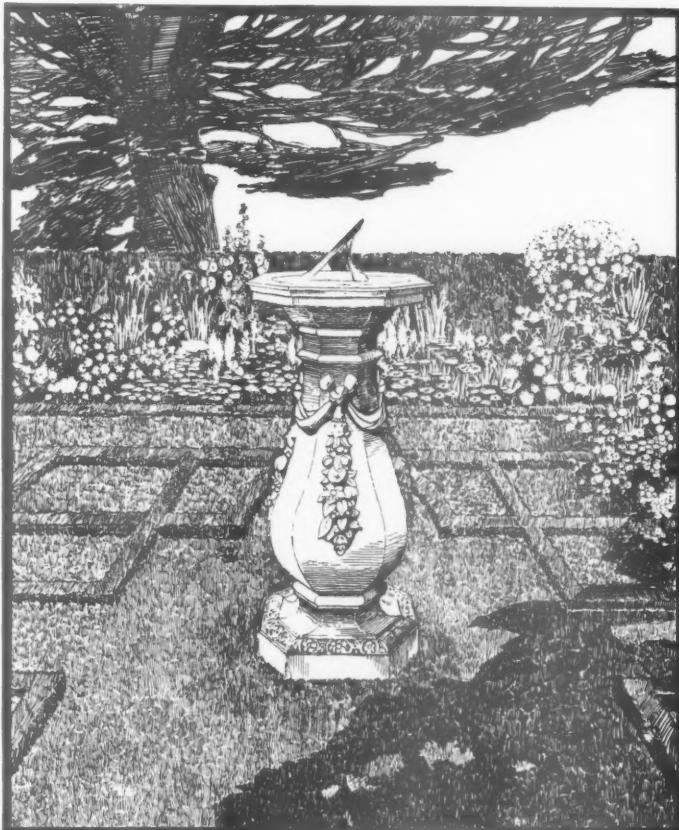
SEMI-CIRCULAR SEAT AT "ASCOTT," BUCKS, FOR MR. LEOPOLD DE ROTHSCHILD
WRATTEN AND GODFREY, ARCHITECTS

Maidenhead, who also repaired the old cottage seen in the view on page 275. The architects were Messrs. Dunn & Watson, of 35, Lincoln's Inn Fields, W.C.

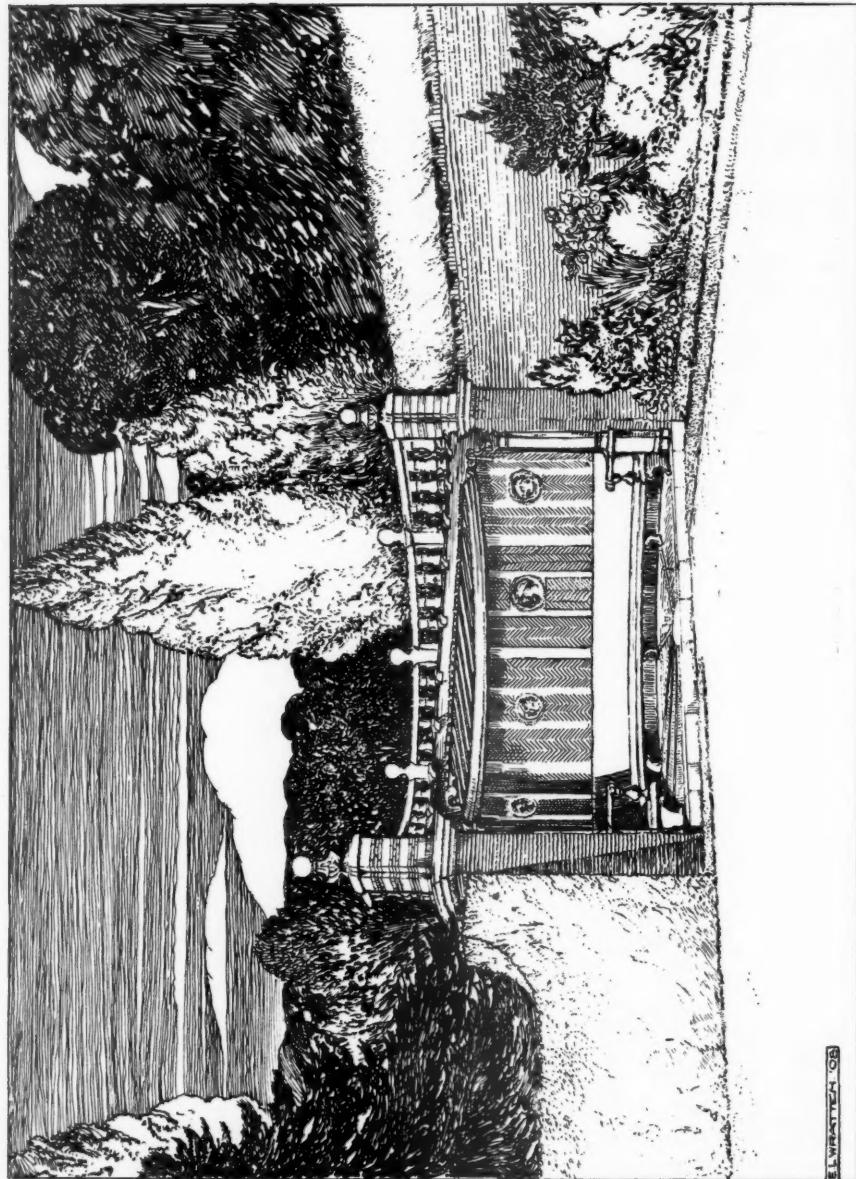
The semi-circular seat illustrated on this page is in the garden at "Ascott," in Buckinghamshire, the beautiful house of Mr. Leopold de Rothschild. The other drawings, from the pen of Mr. Edmund L. Wratten, A.R.I.B.A. (who, with Mr. Walter H. Godfrey, succeeded to the work of Messrs. Devey and Williams), represent a selection of sketches for various garden features, the covered seat having been designed as a further addition to the gardens at "Ascott."

According to the principles of "naturalistic" gardening, says a writer in *The Times*, summer-houses were designed to be homes for earwigs rather than for human beings, and, considering their ugliness and inconvenience, it was only right that they should be put, as they usually were, where no one could see them. Yet, if a garden is to contain a summer-house at all, this should be designed as an architectural feature (such as the one shown on page 281), and, if possible, it should be away from the house and approached by a path of ample width. It should be surrounded, too, by fragrant flowers. In purely horticultural gardens it is a common defect that

flowers are seldom placed where they can be enjoyed most conveniently. Small Dutch gardens offer an example to the contrary: their formality arising not merely from fashion, but also from the desire to make a pleasant outdoor home both for flowers and for human beings who wish to enjoy them.

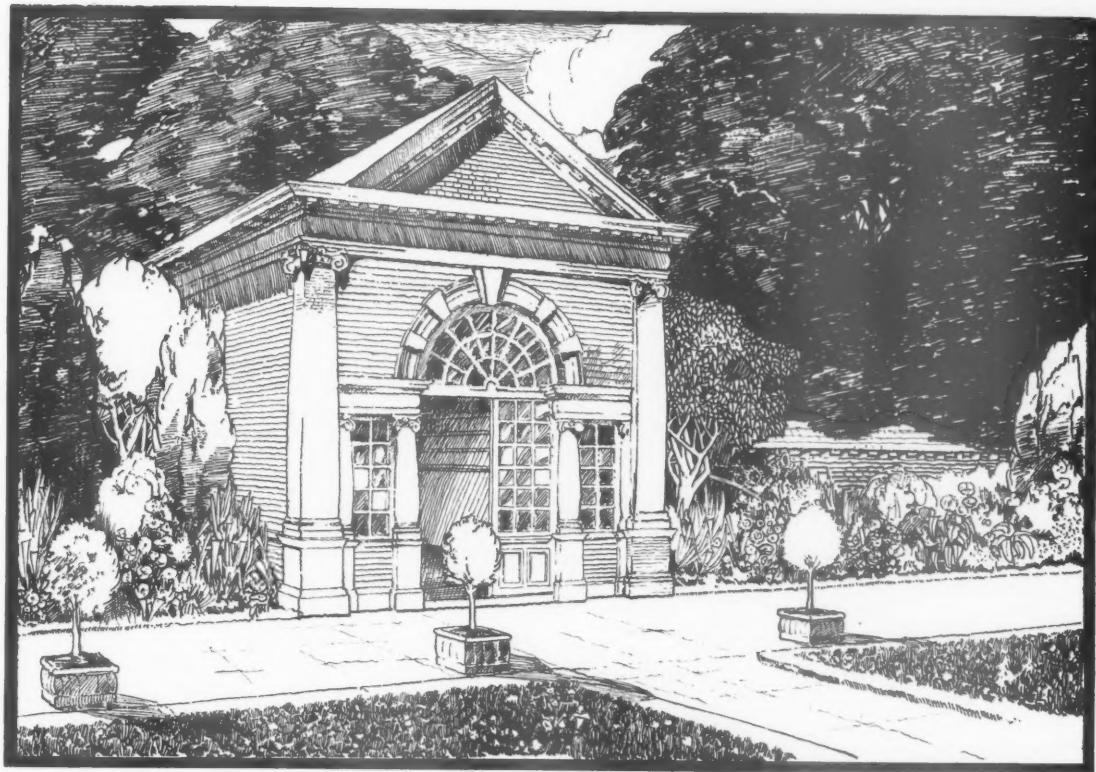


DESIGN FOR SUNDIAL IN A FORMAL GARDEN
WRATTEN AND GODFREY, ARCHITECTS



DESIGN FOR COVERED SEAT IN GARDEN AT "ASCOTT," BUCKS, FOR MR. LEOPOLD DE ROTHSCHILD
WRATTEN AND GODFREY, ARCHITECTS

MODERN GARDEN DESIGN



DESIGN FOR GARDEN HOUSE



DESIGN FOR GARDEN GATES, AND SEAT UNDER YEW
WRATTEN AND GODFREY, ARCHITECTS

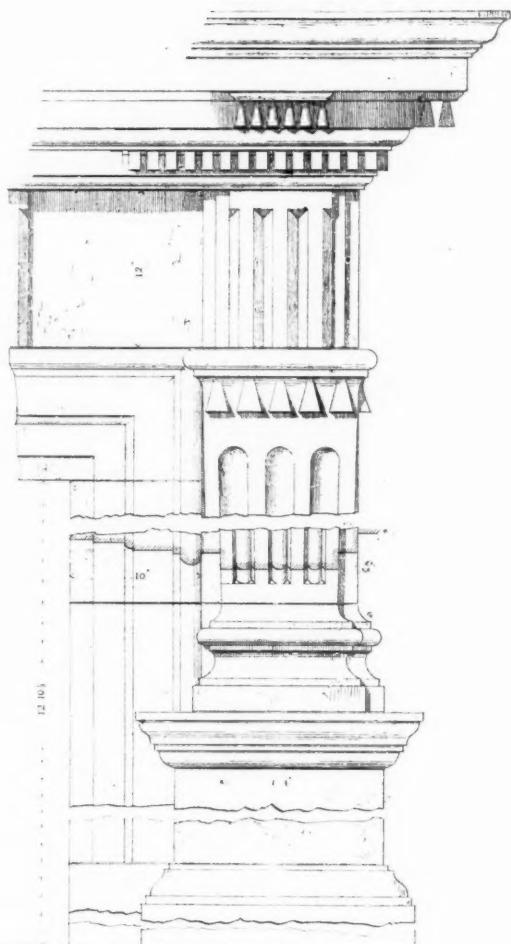
MARLOW PLACE, GREAT MARLOW

BY W. NIVEN. (*Concluded from p. 175, No. 160*)

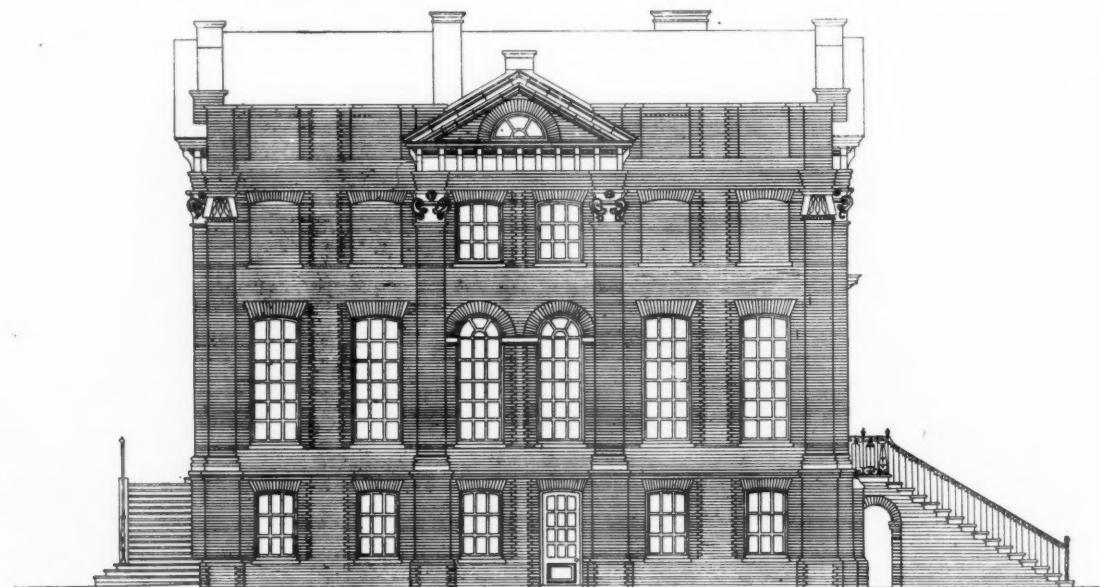


INCLUDED among the illustrations to the first part of this article was one showing the chimneypiece in the hall at Marlow Place. This is good in style, but must be thirty or forty years later than the house. Originally there was not a mantelpiece in the building—no more than a marble frame around the openings. This was not due to princely or other economy, but would seem to have been the fashion of the time. Bower Hall, near Saffron Walden, built about 1706, is another instance among many of a mansion without even a chimney-shelf of its own period; but in this case the marble slabs which framed the openings were decorated with beautiful scrollwork in the shallowest possible relief. Despite what the modern designer of "fitments" would have us believe, the period of Queen Anne and the first George was the time of the most puritanical plainness in house-fitting, and a real advance was made not only in richness, but also, I think, in elegance and good proportion, during the second and third quarters of the eighteenth century, thanks to the capable architects of this later time.

Excepting the hall, where a more ambitious scheme was adopted, all the rooms of any consequence throughout Marlow Place were panelled. On the ground floor some oak panelling from an older house was used up, but otherwise the walls were lined with the new material, fine pine from the Baltic, the panels rising from chair-rail to cornice,



DETAIL OF GARDEN ENTRANCE



MARLOW PLACE

5 0 5 10 15 20 25 FEET

NORTH-EAST ELEVATION

MARLOW PLACE



Photo: E. Dockree

THE GROUND-FLOOR HALL

MARLOW PLACE

which was of the same material. Oak was only used for the window fittings. The ground-floor hall, of which a view is given, has four columns in wood for the purpose presumably of stiffening the floor of the upper hall, which was paved with marble squares. The windows throughout are fitted with shutters and have window seats. Wall-paper has never made its appearance here.

Marlow Place seems to have been bought some 130 years ago by the Owen-Williams family of Temple Park on the opposite side of the river, and for a time was their abode. Before the building of Sandhurst College it was used, in conjunction with Remnantz near here, as an army cadet school. The writer of these notes has been the tenant for the last six years.



THE GARDEN ENTRANCE

Photo: E. Dockree

ON THE DATE OF THE BASILICA OF S. AMBROGIO AT MILAN



OME years ago Signor Luca Beltrami, in a review of the late Raffaele Cattaneo's "Architecture in Italy" (published 1889), disputed at some length the opinion of that writer that the Basilica of S. Ambrogio in Milan dates from after the year 1000. Beltrami held, and still holds, that it is of the ninth century. Cattaneo's arguments are based upon the principle which modern criticism has brought into strong light, that no important change in art, as in other things, can happen suddenly or without gradual preparation. From this law the Romanesque style, holding a position of the very first order in the history of architecture, cannot be exempt.

If the present Basilica of S. Ambrogio were of the ninth century the anomaly would be amazing, because there does not exist a single church anterior to that century, or of the beginning of it, which exhibits or leads up to its admirable organism. Its structure, wrote Cattaneo, "does not show the timid essays of an art still in the making, but rather gives bold and virile proof of a

full-grown art, so much so that S. Ambrogio may be described as a complete type of Lombard architecture."

Even Beltrami, in the review referred to, acknowledges that this "might create surprise," but in his latest monograph he refers to it as the effect of a "first impression." S. Ambrogio, he adds, "certainly shows the most interesting part, but not all . . . it exhibits an art which has not yet said its last word."

Now, what are these imperfect parts according to Beltrami, or rather according to Dartein, from whose conscientious work on Lombard architecture Beltrami quotes in support of the theory?

First this: In the church of S. Michele of Pavia the position of the octagonal cupola is found to be secured beforehand by the supporting piers, which are stronger than the rest, whilst the piers of S. Ambrogio show no prearranged capacity to sustain the cupola which, later, was raised upon them. But in this supposed imperfection there is no sign of inexperience in not having reckoned with the evidently greater weight of a cupola compared with the simple vaulting. Beltrami himself writes that in the first instance there was



S. AMBROGIO, MILAN: GENERAL VIEW OF THE INTERIOR

S. AMBROGIO, MILAN



THE PRINCIPAL DOORWAY

S. AMBROGIO, MILAN

no thought of a cupola. The imperfection then must consist in the lack of a cupola as a characteristic of churches in the Lombard style. But on this head it is enough to remember that the cathedrals of Modena and of S. Donnino and the church of S. Zeno at Verona, typical monuments of the Lombard style and built in the twelfth century, are also without cupolas.

The next defect or immaturity of style is the lack of windows in the nave, the result of the architect's not daring to raise this above the

to his basilica, and by opening other large windows in the aisles and the triforium. These windows, which in Romanesque churches are ordinarily mere loop-holes not many inches in width, are in the triforium of S. Ambrogio $4\frac{1}{2}$ ft. and even as much as 8 ft. $7\frac{1}{2}$ in. in width.

In the church of S. Michele at Pavia the nave is lit by small windows placed very high, and it gets little light from the west front or from the windows of the triforium, so that there is probably a greater total of light in S. Ambrogio than in



DETAIL OF PRINCIPAL DOORWAY

aisles. First of all, it is replied that the thought of giving light was never prominent with the architects of Romanesque churches. So little light did they provide that in later centuries many of these churches had their walls torn open to make wider windows. Nevertheless, the architect of S. Ambrogio did not neglect the problem of lighting, but solved it in a different way by those very large windows of the west front which give originality

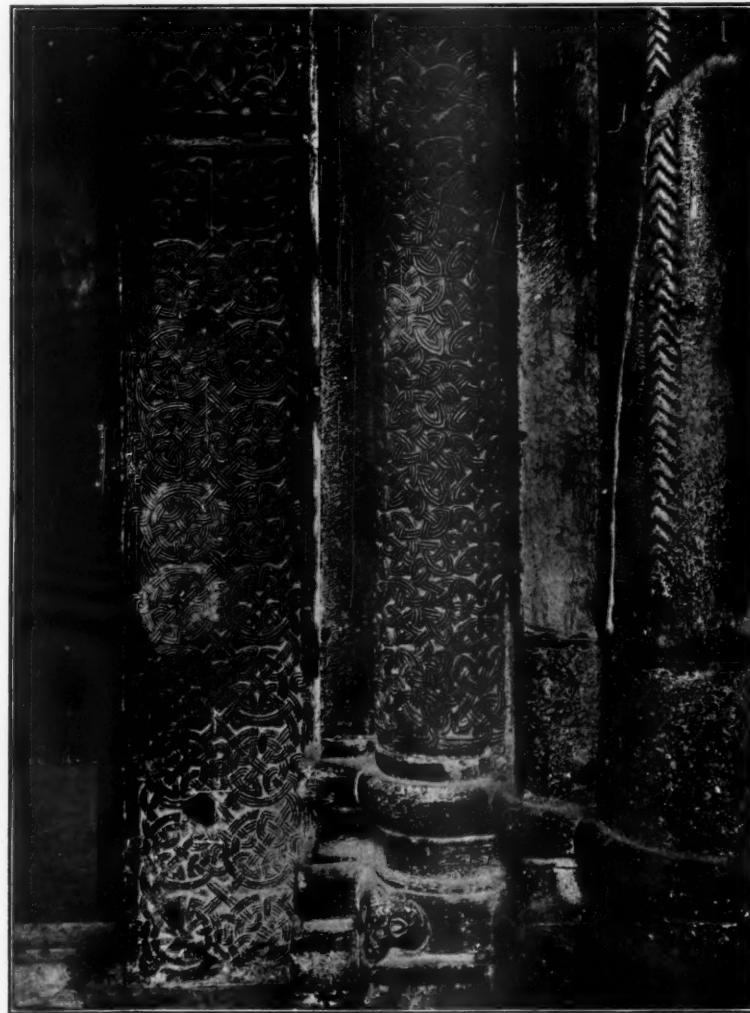
S. Michele. It may be added that the west front of the latter, with its small windows at rare intervals, is far from possessing the grandeur and harmony of the west front of S. Ambrogio; and when, later, the organic structure of Romanesque west-fronts reached its full development, there was a return, under another form, to the wide openings of the Milanese basilica. The differing features in S. Ambrogio and S. Michele, instead of being

S. AMBROGIO, MILAN

either a retrogression or an advance, are variations of the same system, not requiring for their development any great interval of time. Suppose S. Ambrogio hardly completed, an intelligent master mason might have observed that the vaulting appeared rather low, and that by raising it not only would the heaviness be avoided, but a way be found to open at the highest point of the walls a series of small windows which should give light to the nave. For this was done in

the middle pier in these last was smaller because the main pier, in addition to the arches of the aisles, had to carry that of the nave. Later in the twelfth century this system was abandoned; all piers were equally strong and were placed closer together, thus allowing the naves to be raised, without danger, to a greater height. But, in the interval, the two systems cross one another and blend.

More weighty are the observations of Beltrami

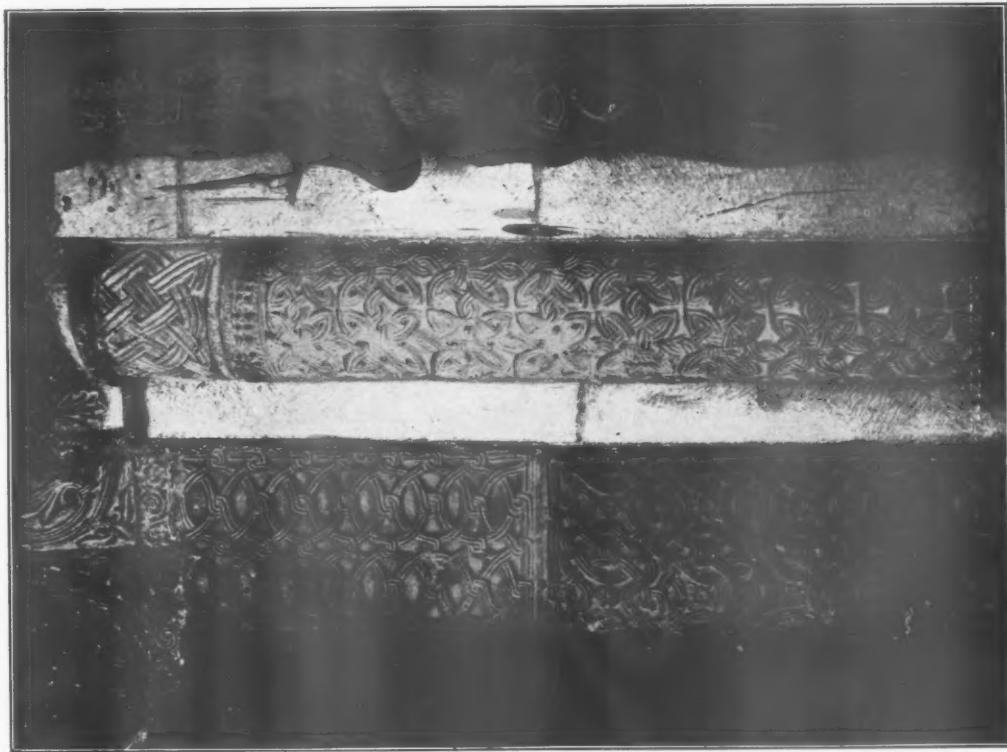
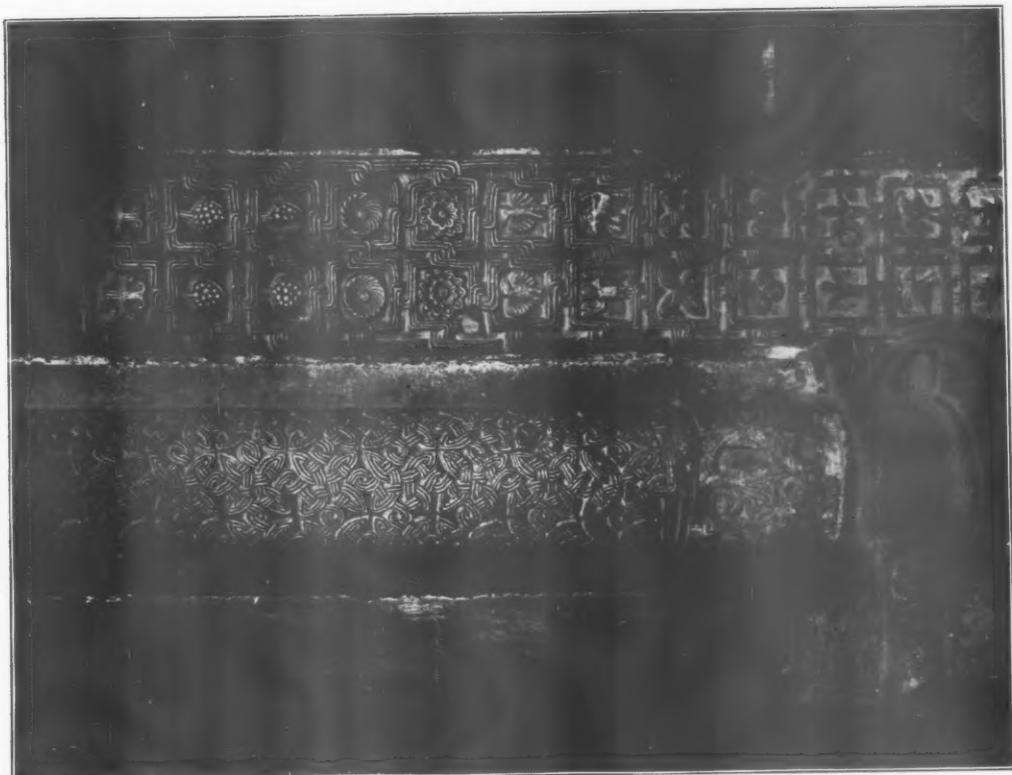


DETAIL OF PRINCIPAL DOORWAY

S. Michele; but, alas! the vaulting fell in, and the existing vaults are not the original. Was the architect of S. Ambrogio more timid or only more discreet? It is a case of experiment, offering no certain progressive or chronological order.

We have an example in the structure of the nave of S. Ambrogio, in which Beltrami discerns another indication of immature style. Every bay of the nave corresponds to two in the aisles, and

on the system of vaulting by intersecting ribs, which is, in fact, characteristic of Romanesque architecture, and from which all the rest is, as it were, the logical deduction, as much in regard to the general organism as to the particulars of ornament. Such a system may be admired in S. Ambrogio, applied and developed in every part. How could it by any possibility leap forth, complete and fully equipped, from the barbarism of the ninth century?



DETAILS OF PRINCIPAL DOORWAY

S. AMBROGIO, MILAN

Beltrami considers this "not too bold" an hypothesis, "because the chief characteristic of Lombard architecture is already to be found, in embryo, in the Roman buildings with cross vaultings, which, if they are not apparently intersected, are nevertheless constructively so, with their diagonal supporting arches made one with the body of the vaulting." It is true that the Romans, in order to build their immense vaultings with economy and solidity, did first fling out intersecting ribs which constituted, as it were, a skeleton; then built in the empty spaces between the ribs, which became part of and incorporated with the vaulting; and that this filling, thanks to the tenacity of the cement then in use, formed one solid block. This internal structure was then still better concealed by a sumptuous incrusted ornament, having no organic connection with it. On the advent of barbarism these methods fell into oblivion. For churches the builders were content to repeat the basilica roof of wooden beams, much simpler of construction—indeed, almost elementary; and when an attempt was once more made to build with cross vaultings, the beginnings were few and small.

In Rome only in the ninth century was an example seen in the chapel of S. Zeno in Santa Prassede, where, however, it covered a space hardly larger than the altar itself, whilst the other churches have wooden roofs. In the rest of Italy there are very few examples to be found before the year 1000, and all these are, writes Cattaneo, from their extremely small size, such as might easily be covered by vaulting.

When, in the second half of the century, naves were vaulted, recourse was had to the more elementary form of barrel-roof. Thus Notre-Dame of Poitiers has barrel-roofs with aisles of almost equal height. S. Servin of Toulouse, one of the vastest churches in Europe, has only a barrel-roof in nave and aisles upheld by demi-vaults, below which, however, the aisles have intersecting vaults. It is a long series of obstinate attempts at solving a problem, of which the premises point to the one logical result of intersecting vaults upheld by crossing ribs; but this was not reached before the twelfth century, and its complete development waited for the end of that century. Now, what does this prove? It proves the inaccuracy of the assertion of Beltrami, according to which the construction of the complete system of intersecting vaults and ribs in S. Ambrogio need not seem "excessive daring in the ninth century."

It may be added that the Romans themselves, as already pointed out, did not understand the whole value of the system they had initiated. Their great skill would easily have carried it forward; nevertheless they did not do so. This

settles the question whether, in the barbarism of the ninth century, it was probable or possible that traditions long scattered to the winds could be reunited and brought to perfection without a series of experiments such as may still be studied in France and Germany, but in constructions dating after the year 1000.

Dartein saw two styles in the great portal of S. Ambrogio, which seems to him to have been rebuilt with fragments of another origin. He instances the pieces fixed to form the jambs, which differ in ornament, and points out that the one placed on the top of the left-hand jamb having been found too long, has been roughly cut to bring it under the architrave. And, basing his observations on the character of the ornament, he loyally concludes that the parts referred to "seem to be of earlier date than the Lombard basilica, whilst the majority clearly bear the impress of a more advanced art. The style of the last suggests that the chief portal did not receive its actual shape until the eleventh, or possibly the twelfth century." Thus from the ninth century he takes, if nothing else, the portal, which Beltrami, however, believes to be of that remote date.

Cattaneo, profiting by the very just observations of Dartein, enlarges the sphere of their influence. The sole written document on which is founded the theory that the present church of S. Ambrogio is of the ninth century is the sepulchral inscription of Archbishop Anspert, according to which he built the portal and the atrium of the church. These being the last parts built, would lead to the supposition that the rest of the church had been already built by the predecessor of Anspert—that is to say, between 830 and 881. But are the present atrium and portal those built by Anspert? The style of every part of them is that of the period after the year 1000, with the exception of the fragments pointed out by Dartein. To them Cattaneo adds several more of which we will now proceed to speak, and which are undoubtedly of the style of the eighth century, and he says, "Here are the remains of the work of Anspert." He speaks with youthful audacity, but if his assertion could be proved its importance is self-evident. These remains are: the six pieces already pointed out, which have been placed so as to form the jambs of the great door, two incorporated with the side wall of the smaller door, on the right hand; others which, together with some imitations, serve to construct the altar of S. Satiro within the basilica; and the episcopal throne placed in the centre of the apse. Cattaneo does not stop to describe them, but contents himself with saying that they "are covered with the most complicated knot-work similar to those of S. Abbondio at Como," and

S. AMBROGIO, MILAN

that the sculpture reveals an art still in its childhood, and far inferior to, and therefore earlier than, not only the sculpture of the atrium, but even of the west front and of the nave and aisles. All this Beltrami denies; to him every part of the great portal is of one style and time. In his article published in the *Archivio Storico dell' Arte* he inserted some photographic reproductions of the details of ornament taken from various parts of the portal to demonstrate the identity of style, and the demonstration succeeds perfectly, because all the details reproduced are taken from the parts that Cattaneo also considered to be of one

centuries, as also in those after the tenth, eleventh, and twelfth. A colonnette of the splay on the left hand of the great door of S. Michele at Pavia, which is, I think, now universally recognised as later than the year 1000, is covered with an interlacing identical with that of S. Ambrogio. It is one of those motives of ornament, complete and perfect of their kind, which on that account persist and are repeated throughout long periods—they might be used to-day without having any archaic effect, like the palm-leaf and similar motives in the Greek style: the great Leonardo himself took pleasure in them. But if in the



CLOISTERS AND FAÇADE

time and one style. This Beltrami does not conceal, but says that since the detail presents "an entirely similar composition and execution to the rest, it is the same as seeing them." Now, this is not the case. The motive of the ornament shown by Beltrami consists of a complicated geometrical interlacing, forming alternate curves and acute angles, with not a single leaf, flower, or animal to break them or creep into their windings; and it cannot be accepted as a typical example of the decorative style of the ninth century, for motives analogous or even identical are found in the sculptures anterior to the seventh and eighth

midst of mere knot-work of ribbon some motive be introduced, at once the date is revealed.

It is in the numerous other pieces pointed out by Cattaneo that, besides the generic involutions of ribbon, we find more decided motives, and these present the typical character of the centuries of greatest barbarism before the year 1000. They are miserable, withered leaves, wintry blossoms inside a ridiculous border, small birds and miniature animals placed in the interstices of the ribbon in which they are not held, on which they do not stand, showing no sign of life, but everywhere flat, frozen, material. It is evident that,

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the outline of the ornament once traced on the slightly flat surface to be sculptured, all that was done was to lower the groundwork of the pattern by the fraction of an inch, and in the remaining parts, raised, although flat in themselves, to trace what are hardly more than furrows. It is the method universally followed in Italy in the ninth century, and if the S. Ambrogio fragments were placed among a collection of works of that time they would not be distinguishable from them. They are at this moment in the midst of a



CAPITALS

numerous collection, but they are there a group by themselves. Above all they are pieces which evidently and undeniably had a destination other than the place in which we find them. The two which flank the smaller door, broken and divided, were fixed into the wall here for lack of knowing what to do with them. Those employed for the altar of S. Satiro had to be accompanied, in order to adapt them to their new use, by other pieces imitated from them. The six pieces used for the jambs of the chief portal were thrust together, although of different design, whilst the very shape of the jambs demanded an ornament uniform throughout its height, even if consisting of different pieces of material, such as may be seen in the archivolt of the same portal. Moreover the uppermost piece of the left-hand jamb has been shortened at its upper end without reference to the design of the ornament, in order to adapt it to the space left between the other pieces of the architrave. The corresponding piece on the right-hand side was more easily adapted; nevertheless the fillet which finally encloses the ornament had to be cut away. Lastly, it may be noticed that the jambs were placed on the ground without base or cornice to enclose the ornament.

In the sculptures of S. Ambrogio we find a difference of value due to the differing ability of the stone-carvers (one is described in an inscription as *puer*), to the greater or less difficulty of the subject represented, and to the greater practice acquired in a work by no means brief; but the

style is one and the same, and quite different from that of the more ancient fragments. This is proved by the remains of the archiepiscopal throne still existing in the apse, which Cattaneo considers to be contemporary with these fragments. It was the chair of state of the Metropolitan, who perhaps had ordered its construction; hence the execution of it would have been entrusted to the best workmen belonging to the church, who would have used their best skill; and yet of the many animals represented within and without the church, the two lion cubs forming the arms of the chair are the most clumsy. Through their entire shape transpires the square stone from which they are carved, and they are wanting in the true characteristics of the many wild animals portrayed in S. Ambrogio—that is, the lip turned curiously inside out by the grin.

Other times other styles, and this is the style of the time of Anspert, also exhibited in two monuments pointed out by Cattaneo: one the church of S. Satiro in Milan, mentioned in his sepulchral inscription; the other, the church and baptistery d'Allate, attributed to him by tradition. These buildings, like the fragments of S. Ambrogio, whilst showing the forms universal during the ninth century, are lacking in those which characterise the existing S. Ambrogio; these last are rather allied to the forms which came into use with the twelfth century in Italy, as well as in France and Germany.

Must we, then, if we accept the opinion of Cattaneo, deprive the Ambrosian basilica of a great part of its value, and recognise it, as Beltrami



CAPITALS

would have us do, as nothing more than a bad copy of transalpine examples?

Cattaneo had asked himself this same question, adding that up to the time of publishing his book, "L'Architettura in Italia," in 1889, he had not been able to push his researches far enough to give it adequate answer (and death overtook him in that same year), but asserting that he could already point to Italian monuments calculated to show a continuous, progressive development of

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ancient basilican architecture in the direction of the new Romanesque forms.

In the apses of S. Ambrogio (the only portions which he considers to be of the ninth century) he points out the cornices of bricks variously disposed, the projecting arches and long pilaster-strips, "prominent decorative elements specially characteristic both of the later Romanesque and of the pointed architecture"; the carved niches, however, "find no counterpart in constructions earlier than the ninth century," and it is certain that they "became characteristic of the Lombard apses" until they reached their final perfection in "those most graceful arcades of admirable effect which in the twelfth and following centuries embellished the apses, the side walls, the cupolas, the baptisteries, the campaniles, of so many German, Lombard, Tuscan, and Neapolitan churches." He points out analogous decoration in four other Milanese churches of the ninth and tenth centuries, signifying a truly innovating movement, whether the original initiative was Lombard or inspired by forms already in use in Ravenna and the East. "To the apses must be added the campanile of San Siro, which stands, so frowning and severe, in the midst of modern Milan," and is the prototype of the Lombard campanile, always square and always sub-divided into several stories, and almost invariably decorated with pilaster-strips and projecting arches.

But these are only details and decorative elements, and are very far from constituting the essential part of Romanesque architecture, which lies in the system of intersecting vaults on an organic structure, and supported by composite piers. Cattaneo sees a first step towards this system in the Milanese basilica of S. Eustorgio, rebuilt at the close of the ninth century or the beginning of the tenth. Here, in the restoration of 1869, were brought to light ancient pilasters in brick with additions on the aisle side that give them the shape of a *tau*; which additions must have served as imposts to the arches flung over the aisles to strengthen the lofty walls of the nave. When the idea arose of completing this organic conception by throwing similar arches across the nave, a very notable movement was made in the direction of unity of parts throughout the building, which led up eventually to the use of ribs in the vaulting. In confirmation of this view he instances the church of S. Fedele, near Vicenza, of the year 985, which, among the few primitive remains still existing, "offers the most ancient example so far known of pilasters alternating with columns, the most ancient experiment of a composite pier, the most ancient capitals of pronounced Lombard character, and the most ancient example of a base furnished with angle spurs."

Another step forward may be seen in the lower division of the apse of S. Stefano at Verona, which is possibly of the tenth century; and although giving, on the whole, a barbarous impression, exhibits the earliest attempt to roof a hemicycle with vaulting carried partly by pilasters, partly by columns.

And here it is difficult to understand why Cattaneo did not continue the chronological series by instancing the remains of S. Maria d'Aurona, from which Dartein has accurately deduced the entire system of the arched vault. One more step taken on the same road—the attempt once made to roof the nave with vaulting—and a definite type was created—that of the Lombard basilica with vaulted roof. To the basilica of the Aurona succeeds the basilica of S. Ambrogio.

Darttein considered that this took place from the eighth to the ninth century, but his argument loses nothing by transferring the facts to the eleventh and twelfth centuries, with this additional witness, that the tentatives pointed out by Cattaneo display the evolution more clearly. Better still might the evolution have been displayed if so many Lombard churches of that time had not been destroyed or rebuilt; then might have been studied in Italy that complete series of experiments which may still be studied in countries outside Italy.

But, even thus incomplete, the evidence, combined with other considerations, is enough to prove that the emergence of the vaulting and structure of S. Ambrogio in the ninth century is an impossibility, seeing that the same solution had hardly been reached in Italy, or outside Italy, in the eleventh.

Romanesque architecture cannot be considered more Lombard than it is French, English, or German; it rose with that prevailing movement of regeneration which shook all Western Europe at one time, and thus it has everywhere elements in common, as also differing characteristics for different regions. It is this which explains and partly justifies the various names given to it in the first half of the nineteenth century, when first the study of it began, as well as an appreciation of its profound value. If the Ambrosian basilica can no longer in the wider sense be called, as Darttein calls it, "The Mother and Queen of Lombard churches," it may in the more literal sense; and when it is compared with transalpine contemporaries it has nothing to fear. Whenever a complete idea of Romanesque architecture is desired, the Milan basilica must always be quoted and described, and it will never cease to deserve the very beautiful words in which Darttein records the impression it creates on the cultivated mind.

G. B. TOSCHL.



THE OLD HOSPITAL, RYE, SUSSEX
DRAWN BY F. J. WATSON HART



COURTYARD OF "THE MERMAID INN," RYE, SUSSEX
DRAWN BY F. J. WATSON HART

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LII



HOEVER was the architect of Risley School House, he had a pretty fancy for his materials. They are as varied as they could well be—for England—and give a wonderfully rich texture to the façade. All the facings are of a Derbyshire

stone, and the wall space below the string-course is filled in with sand-faced bricks diversified with dark headers. On the first story rubbed and gauged brickwork has been used, and above the cornice is a tiled roof with lead hips.

This building was erected in 1706 at the expense of Mrs. Elizabeth Gray,¹ whose monogram is beautifully carved on the door lintel with the motto, *A MA PVISSANCE*, and the date in Roman characters beside it. Between the returns of the broken pediment is set the lady's coat-of-arms, carved in stone, the shield supported by vigorous and effective mantling and surmounted by a crest in the shape of some animal.

The façade is only a small one, being about 36 ft. over the front and 28 ft. high over the cornice; but a very bold scale has been adopted, and admirably kept throughout, so that it looks a fairly important front. This work of the early eighteenth century is almost as much a collection of good Renaissance detail as it is of materials; it is much more carefully designed, and more intricate, than the work produced later in the century. The architect had a heavy hand, it is true, but he did not allow it to overpower his design; rather this very quality is, as it were, put into harness. All the windows have ample key-blocks with heads carved on them—of Ceres, Pomona, and other deities. The windows on the ground floor are contained by fine architraves,

moulded to a wave section—a form much affected by Wren—which breaks out at the top corners. Charming cornices are placed over each window and returned round the key-blocks. The architrave of the upper windows has the traditional Palladian section. The lintels come close up to the main cornice, which also is broken out over the key-blocks.

Much of the character of the front is the result of the many breaks or returns; they are all handled in a strong and virile fashion, and the resulting rhythm is original and forceful. In general effect there is much in common between this little building and the Judge's House at Salisbury.² The latter has a longer frontage, extending to about 53 ft., and is entirely of stone, but in largeness of scale and consistent handling is not dissimilar. And the dates of their erection are only a few years apart, namely, 1706 and 1701. It is possible that the former owes its conception to Talman, who did work at Chatsworth, distant only about twenty-five miles from Risley. The latter has been attributed to Wren. J. M. W. H.

² See "The Practical Exemplar," Dec. 1909.

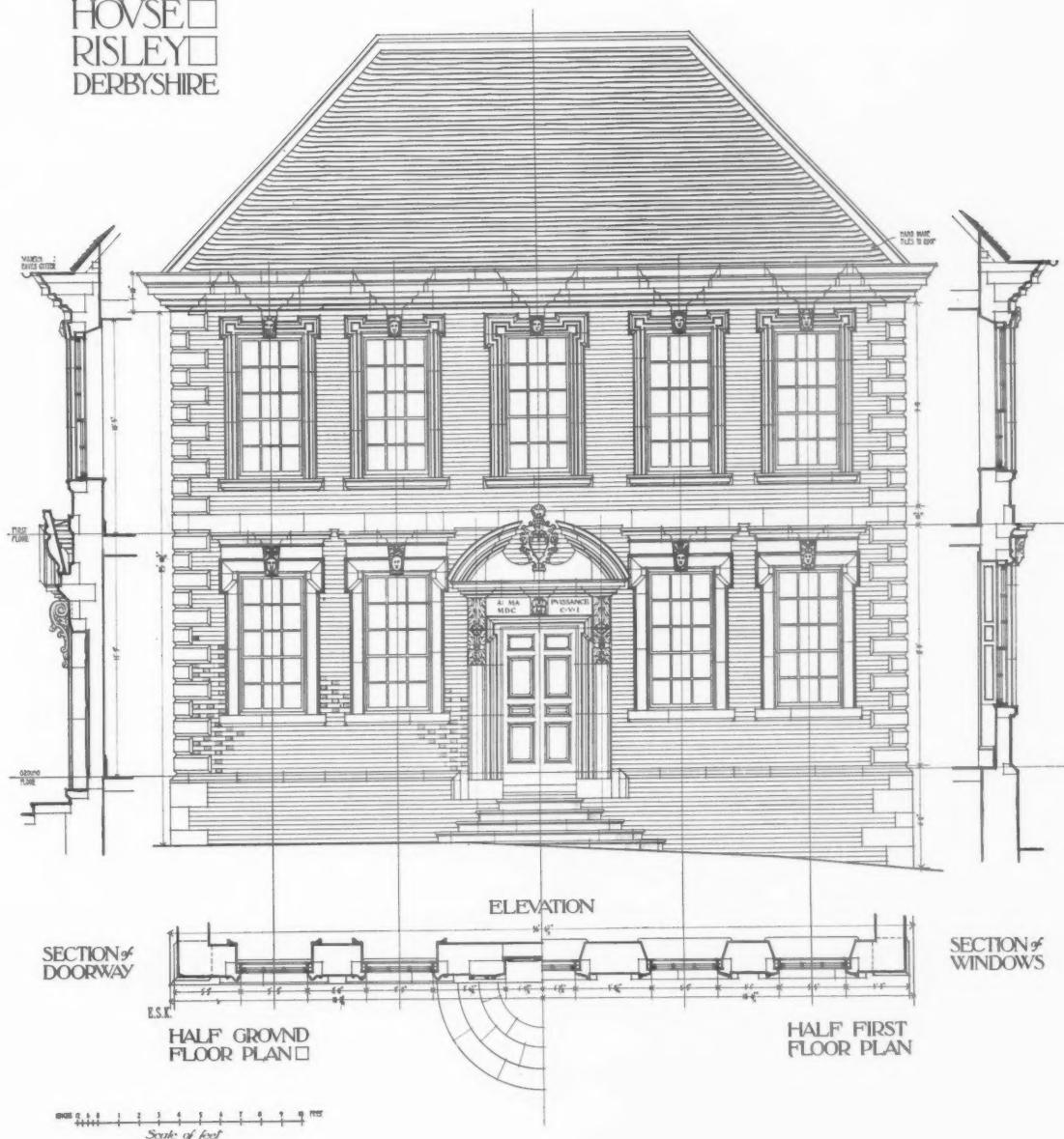


THE SCHOOL HOUSE, RISLEY, DERBYSHIRE

¹ "English Domestic Architecture of the XVIIth and XVIIIth Centuries," by Horace Field, F.R.I.B.A., and Michael Bunney.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

SCHOOL
HOUSE
RISLEY
DERBYSHIRE



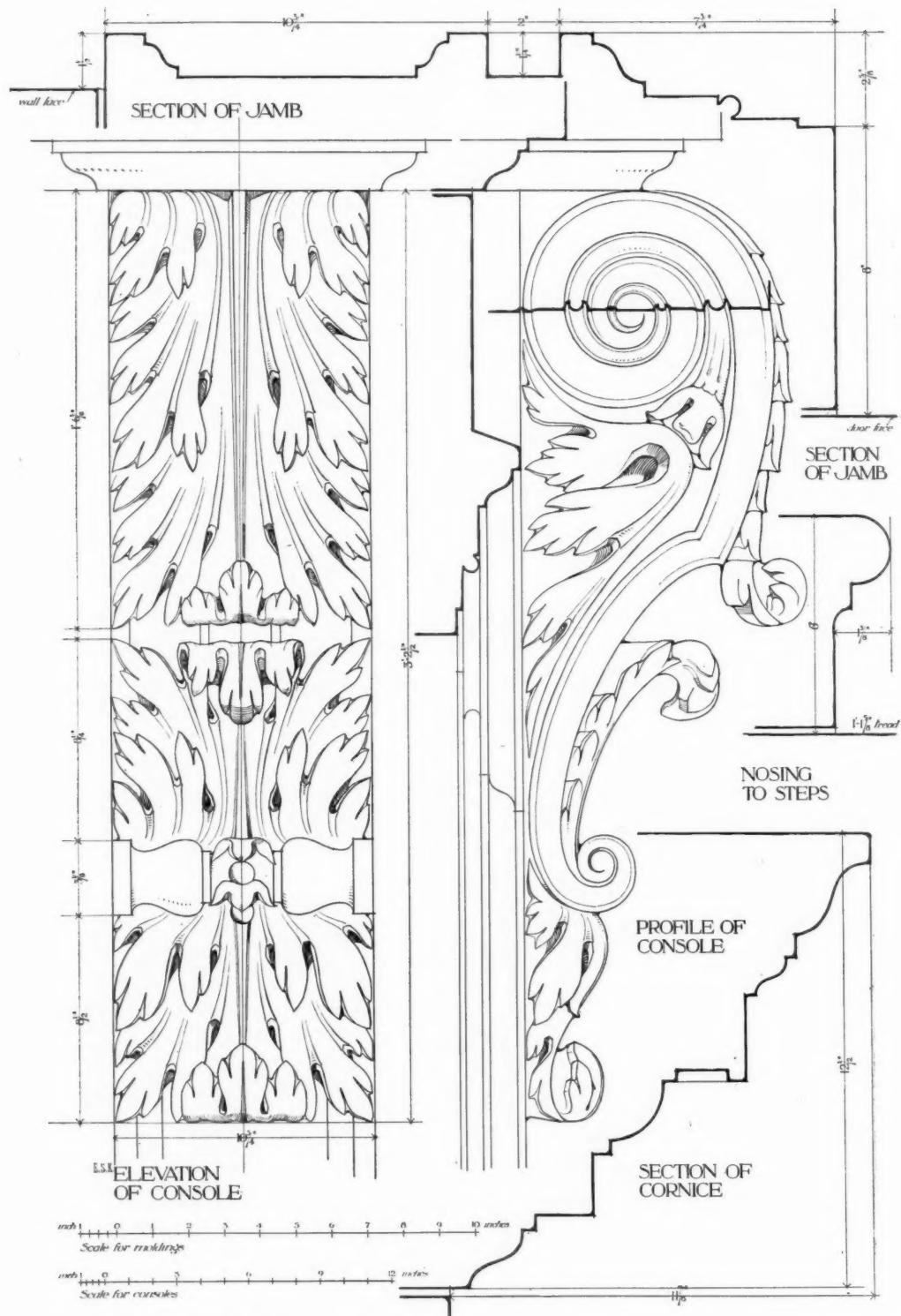
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MONOGRAM ON KEY-BLOCK
OVER ENTRANCE



THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

SCHOOL HOUSE, RISLEY.
DOORWAY DETAILS



MEASURED AND DRAWN BY T. CECIL HOWITT

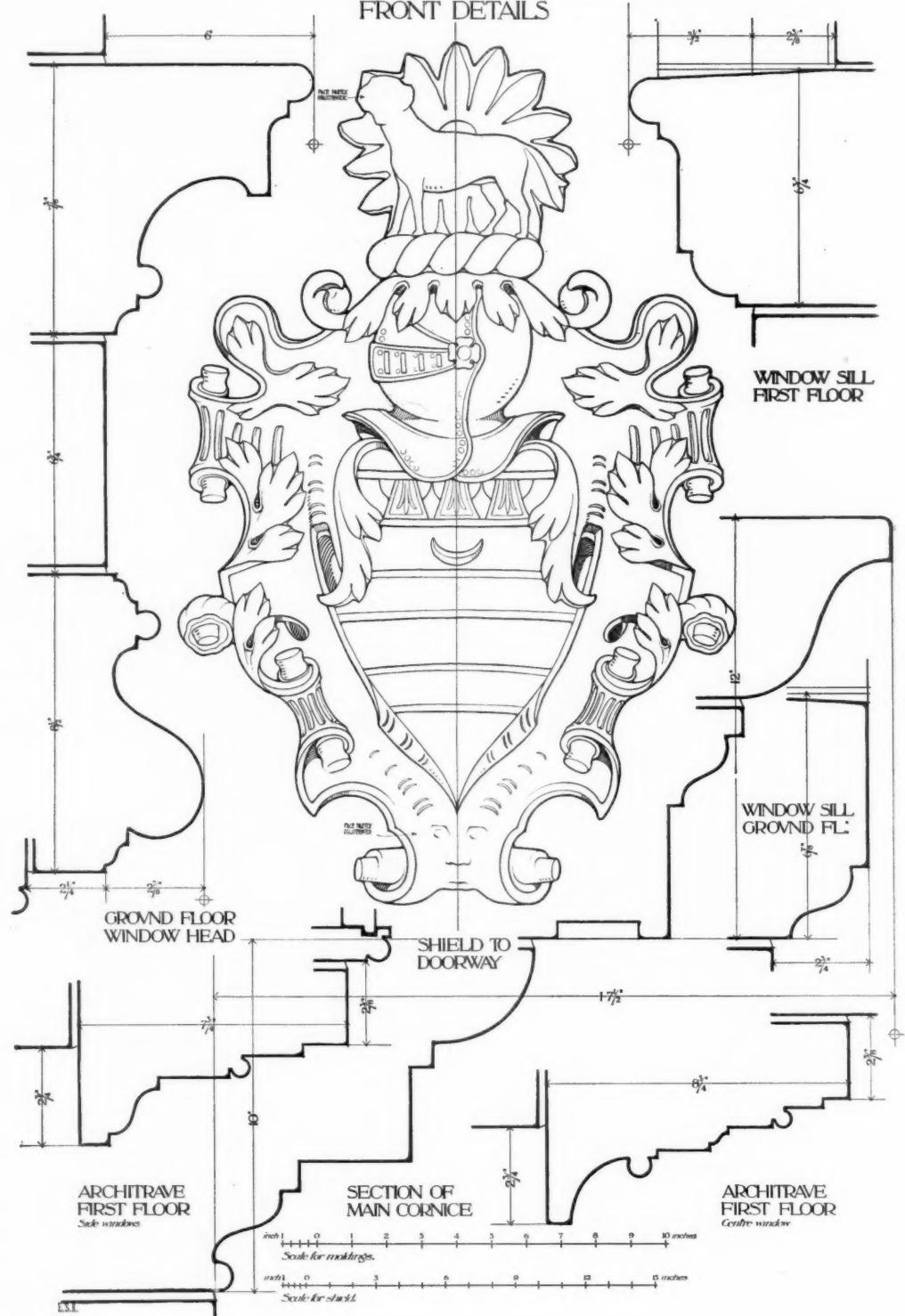
THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



THE SCHOOL HOUSE, RISLEY, DERBYSHIRE

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

SCHOOL HOUSE, RISLEY.
FRONT DETAILS



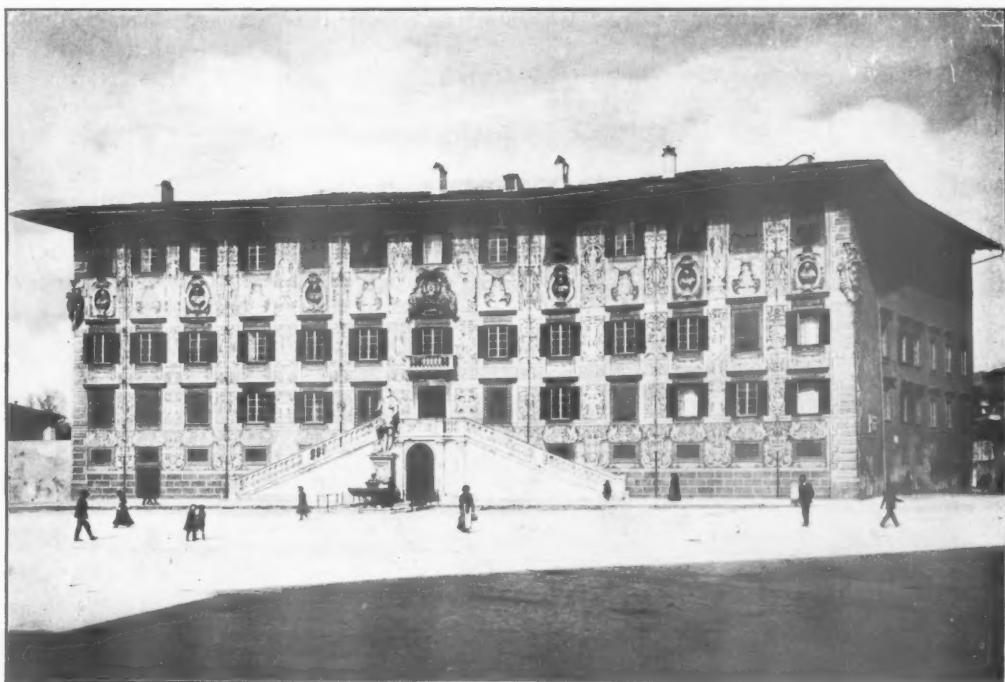
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BOOKS

VASARI AND THE ITALIAN RENAISSANCE

OUT of the fullness of his knowledge Mr. Carden has lately given readers of these pages an earnest of what he has now put at length in the book before us. It is a fascinating period of history, the Italian Renaissance, than which perhaps no other time can furnish more interesting lives; and of books relating to this age the most widely read is appropriately called the "Vite." At the moment we are not considering the books themselves, but only their garrulous author, Messer Giorgio Vasari. Poor Messer Giorgio, how true he was when he said, "I am something like a small vine stuck on a large pole, and that makes me look bigger than I am"! Time had filled his belly with the east

the work is really progressing and there is money in hand, and especially as we are almost ready to begin the dome, I think it would spell ruin to the building if I were to desert it at this juncture. The whole Christian world would cry shame on me, and in the Day of Judgment this would be accounted to me for a grievous sin that I had committed." One thinks of Michelangelo as a being apart, looking down, like his "Moses" or "Jonah," a distant and great figure above the size of ordinary mortals. Giorgio, the busybody, the gossip, imagined himself to be a peer of this man. Yet it must have been tolerably difficult to treat of Vasari as a "great little man," as Mr. Carden has done, for his accomplishment was not altogether mean or limited. Like most of his



THE PALAZZO DEI CAVALIERI DI SAN STEFANO, PISA
(From "The Life of Giorgio Vasari")

wind and made him magnify himself to the greatness of Michelangelo. It will be remembered that, at the instance of Cosimo, he invited Buonarroti to return to Florence. The great Italian was at this time an aged man; yet, Atlas-like, he was engaged poising the terraqueous globe on his back—raising the cupola of St. Peter's high into mid-air—and he could not leave his task for comfort and ease in Florence. His letter to Vasari is the cry of a bound Prometheus: "I was made to undertake the work upon St. Peter's against my will, and up to the present I have laboured at it for eight years, not only without remuneration, but even to my own sorrow and hurt. Now that

December 1910

immediate forerunners and contemporaries, he was versatile, and called himself painter and architect, and we to-day think of him as author. For myself, I have had pleasure in wandering beneath his fine loggia of the Uffizi, and his Palazzo dei Cavalieri di Santo Stefano at Pisa is a most charming building. But I must own that the intervals of a concert held in the Sala Grande of the Palazzo Vecchio were not illuminated by the contemplation of Giorgio's masterpieces, the cartoons of which were to strike certain noble lords and gentlemen as with thunder, "for they are wonderful achievements," to quote his own words.

BOOKS

The Italian Renaissance, out of its wonderful abundance, produced many masterpieces by second-rate hands—sometimes by a Vasari, whose "St. Gregory at Supper with Twelve Poor Men" attains high merit. Giorgio was indefatigable, and by sheer push became one of the most notable of the artists of his later time. To his intense satisfaction he was made a Knight of the Order of St. Peter by Pius V for eclipsing the paintings of Raphael and Michelangelo!

Most pages in the history of this time make entrancing reading. Mr. Carden has caught the spirit of it, and his writing is delightful. With facile progression the story of his great little hero goes on from his birth in Arezzo to his death in Florence. Giorgio writes of himself, "What he had thought to be an elephant was nothing larger than a rat." He was despondent then, but his buoyant nature soon made him appear of the greater mould. Mr. Carden allows him credit where it is due, and grants him, with us all, his immortality for the "Lives of the Most Excellent Painters, Sculptors, and Architects." Mr. Carden is now engaged in translating this book, and it is indeed fortunate that at last a translator of the necessary technique and scholarship has been found.

J. M. W. H.

"*The Life of Giorgio Vasari.*" By Robert W. Carden, A.R.I.B.A. With Photogravure Frontispiece and twenty-four half-tone Illustrations from Photographs of Paintings, Sculptures, and Buildings of the Period. London: Philip Lee Warner, 38 Albemarle Street, W. Price 16s. nett.

LETTERING

WITH the exception, perhaps, of architecture itself, no study proves more engrossing to the architectural student than that of lettering. Indeed it may be, and frequently is, regarded rather as a pleasurable relaxation than as a very necessary accomplishment. The subject is unquestionably receiving more attention now than in the past, as drawings submitted in architectural competitions abundantly testify; but a large number of those engaged in the profession of architecture are still, unfortunately, executants of only moderate ability. The appearance of a further edition of the late Mr. Lewis F. Day's "Alphabets Old and New" is therefore heartily welcome, not only for the considerable increase in its scope, but also for the new interest in lettering it must assuredly stimulate. To the new edition have been added seventy-six more alphabets than contained in the first volume, there being now no fewer than two hundred and twenty-four complete examples, together with a diversified series of numerals and many facsimiles of ancient dates. More than half the number of examples of alphabets shown are of ancient origin—ranging from the earliest period to the eighteenth century. The work comprises all periods from Greek upwards, and includes a variety of Mr. Day's own designs, and of many by distinguished modern artists.

"*Alphabets Old and New.*" By Lewis F. Day. B. T. Batsford, 94 High Holborn, London. Price 5s. nett.



LOGGIA OF THE UFFIZI, FLORENCE
(From "The Life of Giorgio Vasari.")